MAXIMUMROCKNROLL

NO.14 JUNE '84 $1.00

Dear MRR,
I'm sick and tired of hearing anti-Reagan songs by hardcore bands. Now don't get me wrong--it's not that I'm conservative or anything, but these "political" punks aren't accomplishing a thing. They are all a bunch of hypocrites. They never do anything but preach, preach, preach. If they meant what they sang, they'd be out doing something else about it.....

ALSO INSIDE: METAL MIKE/@ STATE OF MIND/PSYCHO/UPRIGHT CITIZENS/ICONOCLAST-ARMISTICE-BODY COUNT/THINK TANK/ PAX FAX/MDC SQUAT TOUR/KKK/LOTS OF SCENE REPORTS/+++

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RADIO TOP 20

For what it's worth, here are the Maximum Rock'n'Roll D.J.'s current Top 20 lists. Please send us your records or tapes (2 copies of vinyl, if possible-one for review, one for radio). Send to MRR/Box 288/ Berkeley CA 94701.

NO PARTICULAR ORDER

Jeff Bale

BANDS THAT COULD BE GOD-LP V/A
BORN W/O A FACE-PSYCH-TP
CODIGO NEUROTICO-TOTUS TOUS-EP
COMES-NO SIDE-LP
CRASH COURSE-WANNA BE LIKE YOU-EP
FIENDS-WE'VE COME FOR YR BEER-LP
FEEDERZ-EVER FELT LIKE KILLING YR BOSS-LP
GANGGREEN-SOLD OUT-EP
GREAT PUNK HITS-LP V/A
ILL REPUTE-WHAT HAPPENS NEXT-LP
M.I.A.-MURDER IN A FOREIGN LAND-EP
N.R.G.-KULTUREL FORWALTNING-45
149 DEAD MARINES-TP
RATOS DE PORAO-CRUCIFICADOS PELO SISTEMA-LP
SIEGE-DROP DEAD-TP
TARGETS-SCHNELLER, LAUTER, HARTER-EP
VORKRIEGSJUGEND-VAUKAJOTT ON 45-EP (2)
WARRIOR KIDS-ADOLESCENT-45
WHITE PIGS-VICTIMS-EP
WIR SCHLAGEN DAS IMPERIUM-TP V/A

Jello Biafra

All BLACK OAK ARKANSAS
TAR BABIES-FACE THE MUSIC-EP
HOVA LETT-NAGYFERO BIKINI-LP
All SUBHUMANS UK
FEEDERZ-LP/SEPTIC DEATH-LP
KOR-FU/BENT/RHYTHM PIGS/BUTCHERZ-TPS
CRUCIFUCKS-LP
SPHINCTER/SUN CITY GIRLS-Live
WEB-TP/BOB BLACKBURN-45
BIG BLACK-EP/NAKED RAYGUN-45
DIAMANDA GALAIS-LITINIES OF SATAN-45
BUM KON/McRAD/Y DI/DECRY/C2D/5051-EPS
CIVIL DISSIDENT/END RESULT-TPS/DEPRESSION-EP
LOUISIANA RED-TOO POOR TO DIE-45
WRETCHED/PANDEMONIUM/UNDERAGE/NOT MOVING-EPS
WARDS-EP/FATAL RAGE-LP/CHILD ABUSE-EP
GROUNDHOGS-THANK CHRIST FOR THE BOMB-LP
YO/MINIMAL MAN/SHOCKABILLY-LPS
PAUL REVERE & RAIDERS-ORBIT-45
I THOUGHT I TOLD U TO SHUT UP/ WELCOME TO 1984-LPS V/A

Pushead

EXTREM-split LP
KORO-EP/SLAM-LP
BLIND IDIOT GOD-TP
GISM-LP/QUEL DOMMAGE-TP
MISFITS-DIE DIE MY DARLING-EP
BLUT&EISEN-SCHREI DOCK-LP
FUNERAL ORATION-TP
AKUTT INNLEGGELSE-TP
WRETCHED-FINIRA MAI?-EP
FINAL WARNING-EP
DEAD NITTLES-ANTI NEW WAVE LIGA-EP
BROKEN BONES-CRUCIFIX-EP
SEKAANNUS/MASSACRE-split EP
S.T.D.-TP
BLOODY TULIP-TP V/A
GANGGREEN-SOLD OUT-EP
ANGST-TP V/A
COMES-NO SIDE-LP
MASSAKER-TP
SIEGE-DROP DEAD-TP
BANDS THAT WOULD BE GOD-LP V/A

Ruth Schwartz

LIBERTE?/@ STATE OF MIND-FLEXI
BLUT&EISEN-SCHREI DOCK!-LP
BANDS THAT WOULD BE GOD-LP V/A
COPULATION-LP V/A
GUANA BATS-THE CAVE-EP
HEART ATTACK-SUBLIMINAL SEDUCTION-EP
HUSKER DU-8 MILES HIGH-EP
INSTIGATORS-BLOOD ON YR HANDS-EP
KANGRENA-TERRORISMO SONORA-EP
LITTER-DISTORTIONS-LP
M.I.A.-MURDER IN A FOREIGN PLACE-LP
LAST RITES-FASCISM MEANS WAR-EP
RUN DMC-RUN DMC-LP
SECOND WIND-SECURITY-LP
SHOCKABILLY-COLOSSEUM-LP
TARGET OF DEMAND-MAN'S RUIN-LP
WRETCHED-FINIRA MAI?-EP
WARDS-BOMB-EP
COTTAGE CHEESE FROM THE LIPS-LP V/A
FEEDERZ-EVER FEEL LIKE KILLING YR BOSS-LP

Steve Spinali

ANIMAL FARM-MODEL SOLDIER-45
BLUT&EISEN-SCHREI DOCH!-LP
BROKEN BONES-CRUCIFIX-EP
BROKEN TALENT-BLOOD SLUT-EP
CODIGO NEUROTICO-EP
COMES-NO SIDE-LP
ERAZERHEAD-SUMMERTIME NOW-45
FEEDERZ-EVER FEEL LIKE KILLING YR BOSS-LP
GANGGREEN-SOLD OUT-EP
HONOR ROLE-IT BLED LIKE A PIG-EP
HOVA LETT-NAGYFERO BIKINI-LP
HUSKER DU-8 MILES HIGH-45
INSTIGATORS-BLOOD IS ON YOUR HANDS-EP
NOMADS-WHERE THE WOLF BANE BLOOMS-EP
N.R.G.-SORT-EP
SERIOUS DRINKING-COUNTRY GIRL..-45
COPULATION-LP V/A
WELCOME TO 1984-LP V/A
VIOLENT CHILDREN-EP
WRETCHED-FINIRI MAI?-EP

Tim Yohannan

@ STATE OF MIND/LIBERTE?-FLEXI
ASTA KASK-EN TYST MINUT-EP
BLUT&EISEN-SCHREI DOCH-LP
BUM KON-DRUNKEN SEX SUCKS-EP
COMES-NO SIDE-LP
COPULATION-LP V/A
COLLECTION PRIVEE-EP V/A
EXTREM-split LP
FEEDERZ-EVER FEEL LIKE KILLING YR BOSS-LP
FIENDS-LP/HEART ATTACK-EP
GANGGREEN-SOLD OUT-EP
HUSKER DU-8 MILES HIGH-45
INSTIGATORS-BLOOD IS ON YR HANDS-EP
ILL REPUTE-WHAT HAPPENS NEXT-LP
MILKSHAKES-SHOWCASE-LP
PUBLIC DISTURBANCE-S&M-EP
RATOS DE PORAO-CRUCIFICADOS PELO SISTEMA-LP
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WZRD CHICAGO IL 88.3FM SUN 1PM
WSCR MARGATE NJ 91.7FM THURS 4:30PM
WAKE WINSTON-SALEM NC 530AM THURS Mid
KCSB SANTA BARBARA CA 92FM THURS 11AM
WCSB CLEVELAND OH 89.3FM Call Sta
KPFA BERKELEY CA 94.1FM TUES 9PM
KFCF FRESNO CA 88.1FM TUES 9PM
CKLN TORONTO ONT 88.1FM TUES 10PM
CFMU HAMILTON ONT 93.3FM Call Sta
WBGU BOWLING GREEN OH 88.1FM MON Midn
CKCU OTTOWA ONT 93.1FM MON 10PM
WDCE RICHMOND VA 90.1FM THUR 3PM
Color Radio 36 RICHMOND VA FRI 9PM
WSCR MARGATE NJ 91.7FM THURS 4:30PM
WRST OSHKOSH WI 90.1FM FRI Midn
WLSM APPLETON WI ??? FRI 10PM
WGBW GREEN BAY WI 90.5FM THURS 10PM
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CJSR EDMONTON ALTA Call Sta
KFAI MPLS MN 90.3FM SAT 7PM
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WRUB BUFFALO NY 640AM SAT Midn
WKDU PHILADELPHIA PA 91.7FM TUES Midn
WJRH EASTON PA 90.5FM Call Sta
WOSR COLUMBUS OH 540AM/99.9FM WED 5PM
WMEB ORONO ME 91.9FM FRI 9PM
KUGS BELLINGHAM WA 89.5FM WED 10PM
WUSB STONYBROOK NY 90.1FM WED 11PM
KJHK LAWRENCE KS 91FM MON Midn
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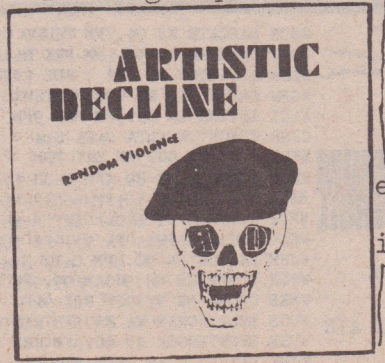

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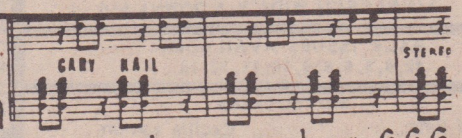

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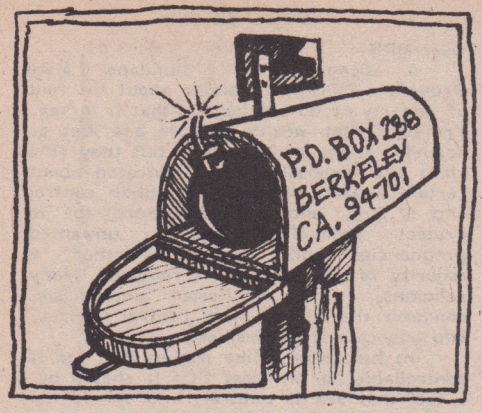


ORDER RESTORED

I would very much like to reply to Ms. Chris demos' letter in MRR #13, concerning Charlie from SACRED ORDER--not because he is a friend of mine, but because I'm sick of people using your magazine to condemn other people and one-sidedly air their petty gripes. Anyway, when we first arrived for our soundcheck (the show was held at a house where many of our friends live), we observed Ms. Demos and friends, none of whom we knew (or for that matter, had ever seen before) throwing rocks at an upstairs window so someone would let them in. Quite naturally, we asked them to stop, at which they laughed. We then loaded our equipment down and began to soundcheck, followed by the girls, who began to yap and laugh so loudly that we could hardly hear to tune up. The last straw for me came when I remarked to Erik that I had to go home and change my shoes, and they came off with "Change your shoes? What the fuck for? Ha Ha Ha! etc"....to which I replied, "Fuckin' shut up already!" They then stumbled off in a huff. Later, just as S.O. was trying to soundcheck, they began yapping again: "What the fuck's wrong with you guys? What are you trying to do?". And Charlie said, "Shut up!", loud enough for anyone to hear. Ms. Demos pretended she hadn't heard. "What was that? Huh?" and Charlie said, "Shut up you stupid little bitch." She then ran towards Charlie with her fists clenched, obviously to try and hit him, and he prodded her once in the chest with the neck of his base to keep her away. She then began moaning as if she were mortally wounded and retreated upstairs, whereupon S.O. played their set.

Now, I was not more than 2 feet away during this entire incident, and yes, I acted as if he had done the right thing because it was exactly what I would have done. I am not a sexist or nasty person, but neither am I a masochist. Neither is Charlie, and he should not have to put up with people abusing him just because they are female. Yes, I did think she was wrong, and it is an insult to me and the people in attendance (most of whom I know and have been supporting the scene for years) to label us as 'media influenced'-- maybe if I hadn't witnessed her idea of 'hardcore' (here, and on later occasions), I would take her more seriously. Sure, punk rock means you can say what you want, but I never thought that included being loud and obnoxious and then condemning everyone for not helping you account for your actions. Lastly, I would like to emphasize that I have seen S.O. perform dozens of times and they are definitely not in the habit of assaulting their audiences, so don't be put off by Ms. Demos' letter. Keith Brammer (DIE KREUZEN)/ 634 W. Wisconsin Ave #41/ Milwaukee WI 53203

NO JIVE GERMANS

Dear MRR,

This is a response to the lads who wrote in last issue about Germany. It contained just a little too much shit to be disregarded.

You guys (Ulf Baden and Holger Blum) started with a massive attack on our disliked "colleagues" Rock-O-Rama Records. Nothing new there, and certainly not untrue either. But it was what followed, your mentioning of A.G.R. Records and Weird System (us) that we take offense to.

You said we "are not as bad as R-O-R". Gee, thanx! And you follow with that we "are mainly into making money and do not care about the punk scene." Hey, who are you? You have never spoken to us nor know us in any way. So what is your basis for criticism?

Well, let's see. You are from Rotenburg, a really small town. So if you have the least connection to the scene, you should know Gerd Bytomski, a cartoonist and writer of Donald Punk fanzine, who lives there. Why don't you ask him about us, just to get some firsthand information? He should be able to tell you a few things, as he drew the sleeve for Waterkant Hits comp LP. Or you might want to talk to some of the 11 bands on that album. They were all relatively unknown before that, and we paid them in advance for the main part of the net profits, as they are poor. We have worked with dozens of bands in Germany and abroad, have always paid for all expenses, and have never dealt with any band without giving at least 50% of the profits back to them. This is the fairest policy of any indie label in Germany that I know of. Maybe you can prove me wrong.

Also, we are the only people in this huge city of Hamburg to be setting up punk shows in the last 4 years. We had 5 of the best known acts in Germany at the "Keine Experimente" Festival, all of them out-of-towners, and all for 6 Marks. We had over 1000 people in the hall, the largest ever in here. Everyone was satisfied, and we were the only people who lost anything (a minor sum). Not caring about the punk scene, you say?

As to our selling Boots the whole pressing of one record. What a joke. We've never sold anyone an exclusive like that, and if we did at the process you mentioned, we'd be broke in 5 minutes.

I'm not saying you are completely wrong in what you said about Boots and their business practices, which is one reason we haven't dealt with them in several months. Everybody knows about that, except you.

Your solution to all this: bands releasing their stuff on their own labels. I agree with you there, and I only wish that that were true. But most bands are too poor, too inexperienced, or too lazy to do it, while at the same time playing and recording. That's why we went into business, and to provide an alternative to dubious firms like R-O-R.

Mansur/ Weird System/ Lange Reihe 101/ 2000 Hamburg 1/ West Germany

REACH OUT.....

Dear MRR-

This is really to a friend of mine (Sarah Thomee) who moved to Sweden a year and a half ago. I haven't heard from her so I was hoping she, or her friends would read this and maybe she'd write.

We all miss ya, Sarah. Please write. -Sean Panno/681 St. Anns/ Laguna Beach, CA 92651/USA

PS Remember the weird photographer that made movies of all of us at the beach?

SCENE ON ICE

Dear MRR:

I've lived in SF since March of '83 and the scene here is too cool for words. The people who are considered to be the "coolest" seem to be living off their reputations rather than their actions, and those who are only "cool" get cooler by sucking up to the "coolest".

What makes someone cool? Well, being drunk, shooting up and ignoring everyone less cool than you is cool. Having a job, not looking totally radical (not necessarily because you don't want to, but because you need to keep your job), and questioning the cool is UNcool.

Being gay (male or female) is UNcool, being black is becoming ultracool and being a Jew depends on how cool you were to begin with. Being in a band is cool, being in an unknown band is UNcool (not to mention frustrating). Having musical equipment is cool, the fact that money bought the stuff is UNcool.

I thought I was cool before SF screwed my head on straight - and a hearty thank you is in order for everyone involved. I used to think that punk was a way of thinking and living - that it meant fucking with the system, knowing that most of the world is brainwashed by bogus capitalist and pseudo- communist ideals, and that we the people must fight for ourselves because nothing could make the world powers happier than keeping us poor, ignorant, and most of all, quiet.

Setting my cynicism aside for a moment, I am still dedicated to my beliefs. I see truly cool people in some of the letters and articles in MRR, and occasionally at shows or in the street. They are the ones who refuse to be dictated by the rules and etiquette of the punk social clique, the ones who aren't too cool to make a connection with (i.e., say "hi" to) someone outside of the tightly woven circle of punk chic. I've been standing apart from this circle for over a year now, watching - and wondering - if you all are so cool, then why do you come across like such a bunch of superficial, dumb hardcore egotists?

In the spirit of the principal of the cooler than thou attitude, I remain faithfully yours,

Cherry Lusk, S.F.

REACH IN.....

Dear MRR,

This is for Paige of Portland "nowhere land" Maine, who wrote about her "scene in ruins" in MRR#12. Well Paige, why the hell are you sitting around on your ass letting the world pass you by simply because your scene is no longer living up to your standards? There are more constructive ways to improve the situation than with drugs and alcohol. Now, I'm not gonna preach about straight edgeness--all I'm saying is you're complaining about your scene, so drugs can't help it any! You say your childhood friends hate you; maybe they just don't understand you! Have you ever tried talking to themabout your opinions? Maybe they were turned off by your negativity and never got a chance to ask why? You say you stepped out of their world into the "fast lane", but it looks like you're stepping out of your own world as well.

As for your scene--if you really wanted to improve it, open up communication lines! The other kids are probably wanting to improve the scene also. Get together and talk, start a band or a fanzine, or even just write letters to people from everywhere! There's always a lot of addresses to be found in zines. It helps to talk to others about your feelings/opinions. Write articles for fanzines on things that are important to

you! Also, talk to other kids who might've looked into the scene but were turned off by negativity. You'd be surprised to find there are more open-minded people with their own opinions than you had thought, even in Portland! So, Paige, if sulking hasn't taken all your energy, and your hangover isn't too bad today, get up and make something happen! Your scene (and your mind) will only die if you let them! Kharyn/ Wash D.C.

POSITIVE PUTDOWN

Dear MRR,

I don't want to sound like an asshole, but it gets me frustrated every time someone writes in to your mag and has something new to criticize. I'm gonna try to say this without trying to criticize more, so please read this positively.

I'm gonna defend the so-called "trendies", "poseurs", or whatever you wanna call 'em. I know they're stupid as hell, but why give them such a hard time? Isn't it better to have people (whether or not you consider them stupid) putting money into our scene (by going to gigs, buying underground records) than having pretend Heavy Metalers cussing at you in the streets? Or how about the assholes who pick on people at gigs who may be wearing preppie shirts or designer jeans? If they're interested enough to come to gigs and see what they like, why give them a hard time? Besides that, remember, they're supporting your local club. So next time, go talk to those people and make them feel welcome, instead of making fun of them. After all, punks are supposed to be open-minded, right?

Also, I'm putting out a fanzine called Slam Show. Anyone interested in getting a copy send 25¢ and a stamp to: Danny/ 11142 Utopia River Ct/ Rancho Cordova CA 95670. Please write, I love letters!

ANTI-NIHILISTICISM

Hello, Hello,

I hope this letter isn't the only letter expressing disgust with the NIHILISTICS. I hope everyone sees them for what they are...oversized, snivelling babies! Never have I heard such disgusting whining and complaining in my life.

They've suffered. Sure they have, and so have a hell of a lot of other people. I know people who have lost legs, arms, who've gone blind, who've been raped, people whose parents have been murdered. Sure they're hurt, but they're living. Tell me, why so low? You've got brains, your bodies are intact. So what's keeping you back? Nothing, so stop begging for our sympathy. And don't say you're not after sympathy--if you weren't, you wouldn't be putting out records of your bitching or doing interviews. So hey, instead of opening fire into a street filled with people trying to make it in this cruel, fucked-up world, open fire into your own messed-up heads!

And sorry, Jack (Rabid), I don't think the NIHILISTICS deserve respect for being truly creative, because if they had an ounce of creative energy, they'd think of a way to get out of the mess they're in.

Disgustedly, Jason Traeger
San Diego

AN OPEN (PIT) INVITATION

To Alex 'Tanya' Isotopex,

Just wanted to let you know that thanks to you I've realized the error of my vegetarian ways, and you are cordially invited to be served as the main course at my next barbeque. Sincerely, Carol Schneck/ Shoot fanzine/ 323 Village Dr #512/ E Lansing MI 48823.

IF YOU COME TO SAN FRANCISCO....

Attention gay/lesbian punks,

If you are interested in politics at all, and would like to come to San Francisco this summer during the Democratic convention, you can stay with me if you like. I am a gay male, age 20, and sex is not a requirement for a free place to stay. I don't expect sex or anything else. I just want to help you get here so you can witness for yourself the convention area, which could turn out to be big news. And also being gay, I'm sure you have a curiosity about S.F., so you can see for yourself what it's like.

I'll still be slaving away flopping out fast food while you're here. I think it would do us good to meet people from other parts of the country who have 2 such important things in common--being gay and being punks.

That's about it, except for one more very important point, and that is--I am not rich. I live in a tiny little room in a bathroom- down-the-hall type of place. But if I can handle living here, I'd guess you can handle it for a week.

J.T./ 94 Duboce #5/ S.F. CA 94103

P.S. On the way out chance that a straight punk needs a place to stay during the convention and would consider taking up this offer-- go ahead. In fact, I was going to make this offer just to punks in general, but I thought I'd better not. The way some punks are, there could be trouble if when they got here they found out I was gay (just another example of how gay people have to modify any idea that comes into their head because of PREJUDICE).

CREEPING CAPITALISM

Dear MRR,

One thing that really pisses me off specifically in the American scene is the amount of bands who just make records available which cost so fucking much! Tapes are always more than the price of the tape itself as well! WHY??? Not many bands offer tapes of them for, say, a blank tape and postage, or only the cost of the tape itself and postage. Records and over-priced tapes cost too fucking much, especially when you're poor. I think I can speak for a lot of European punks as well as British punks when I say that. The only U.S. bands who do that kind of thing are the MODIFIERS from Tennessee and a few others. You have to pay for all the others. It gives you the impression of being a passive consumer--something you don't want if you wanna become involved in the scene. I therefore want to make an appeal to all bands from everywhere to make their stuff available on tape. We don't need to press records, and we can keep prices to the minimum. We can swap things and make tape co-operatives--a first step towards anarchy and independence. I remember being relieved at being able to get stuff put on tape from P. Tuotanto (Finland) just for supplying tapes and paying for postage. Many bands in the U.K. sell tapes, etc., cheap, so we can afford everything. So let's see more bands at it!

Up here in the NE of England we have a massive scene with tons of bands! I just wish someone up here would do a scene report! (So do we-Ed.). I can't do one, as I can't even write a fucking letter! (I'll say--the worst handwriting ever-Ed.).

Anyone who wants to write to me or send me tapes, etc, do so at the following address. I'm also starting my own tape label and want bands to put on it. No money in it, so no poseurs please.

Eric/ 19 Laburnum Ave/ Blackhill, Consett/ Co. Durham/ England/ DH8 5SZ.

EDUCATED SEX

Dear MRR,

I disagree with "Mundane" Mike Brunelle's (MRR#13) opinion about the root of poverty. I do not believe that it is sex. I'm sure that wealthy people are just as sexually active as the poor, but they (the rich) are generally better educated about certain aspects of sex (i.e., birth control and V.D.), and thus are more apt to protect themselves against unwanted pregnancies and diseases. Further, a majority of poor people are religious. Many religions, such as Roman Catholicism, condemn the use of birth control devices, and advocate large families.

In his letter, Mike implies that sex is controllable, or at least that it should be. I feel that sex is natural, and should not be controlled. Education, not masturbation, is the answer. Masturbation, as Mike states, does produce the same physical effect as sex with someone cared for, yet the emotional fulfillment is not the same. In my opinion, emotional needs are as (if not more) important than physical ones.

Confining sex to masturbation would just be another restriction imposed upon us. Do we really need more? We must educate ourselves and others so that we can enjoy freedom in our lives. Everyone--poor and rich alike-- must realize the impractical dogmas of certain religions and social doctrines if we are ever (as the cliche goes) "to break out of our chains". Thanks for listening, Kris/ Rancho Santa Fe, CA

P.S. It's interesting to note that the majority of the U.S.'s poor are political conservatives.

NOTED FOR "BAD TASTE"

Dear MRR,

Just writing to say that I thought the F.U.'s record advert in MRR#11 was in sick taste. Using vivisection in such a way (i.e., to sell a few fucking records) hopefully pissed off a lot more people than just me.

I know bands/labels have a right to advertise, but I think if they wanted to use a naked woman, you would refuse because it's sexist. Using tortured animals is every bit as bad. Guy/ Nottingham, England

BLOWIN' HIS CORK

Dear MRR,

I know this is a little late, but I feel I must respond to what Robert Pennie said about the situation in Northern Ireland. First, I was born in the south of Ireland (Cork, to be exact), but I spent my last three years in Ireland in the north. British rule in our country is something we feel very bitter about. OK, so I may not agree with the I.R.A.'s methods, but the British have simply got to learn that their "empire" and their "right" to fuck around in the affairs of other countries has to stop. As for the majority of Northern Irelanders wanting to stay part of the U.K., well, of course they do--they are all ancestors of the British and Scottish landholders who plagued us (the true Irish) for centuries. What the fuck gives them the right to decide who rules Ireland?

If they are so fiercely loyal to England's royal cunt, then why don't they move back to England or Scotland or Malta or somewhere else where we don't have to put up with their union-jack mania? As for the line about "British government, Irish government--what's the difference?"; well Robert, you wonderful anarchist, I guess you could say the same thing about U.S. presence in Grenada, the Russian presence in Afghanistan, or the Vietnamese presence in Cambodia. Right?

Gene McCrary/ Marina del Rey, CA

"THEY" ARE OUT THERE!!!

Dear MRR,

I don't mean to bring up an old subject pointlessly, but I wanted to share a thought with you. Has it occurred to anyone besides me that the anti-DKS/MDC/MRR and anti- "political" attitudes that seem to be creeping up around the country could be spawned by the covert activities of government police agencies? There is documented precedence for such suspicions (as in the Vietnam War era). One way to ruin a potentially explosive "movement" is to discredit and smear the names of the more prominent people involved. This can cause divisions among the ranks, so to speak, and insure the lack of cohesive activities.

I realize that to a certain degree, there is just the fact that some people are a little bored with bands preaching politics, and some bands have warranted criticism as a result of "half-baked" concepts or bandwagon jumping. But there seems to be a consistent agitation stemming from certain quarters that is definitely bent on exploiting such feelings, and targeting certain bands and individuals with the most rabid smear tactics, which are very similar to methods used by the F.B.I., C.I.A., and the NCPAC/Moral Majority forces. These particular critics and attackers have in fact succedded in confusing and dividing the ranks of the alternative scene. Who are these people, really? What are their backgrounds? What are their real motivations, and who are their friends and associates behind the scenes? I guess no one will really know. We should just be very cautious because, as we know, these are perilous times. Just something I wanted to share with you. What do you think?

Wally Cocks/ Houston, TX

Dear Wally Cocks ("Mr. Peepers"?),

I think that you and Henry Platsky have performed a valuable service by focussing attention on a crucial issue that should be in the back of everyone's mind. All punks should be wary of possible infiltration, disruption, and subversion initiated by government security agencies and extreme right-wing political and religious organizations that wish to destroy punk or manipulate it for their own purposes. (I would also add left-wing groups to this list, except that a) most leftists do not consider punk to be a source of social change or potential recruits, b) no left-leaning organizations have the financial resources to match the activities of their counterparts on the right, and c) those few leftist groups that do propagandize among punks--like the R.C.P.--are so transparent that anyone can see through them. Also, most Americans already have a conservative viewpoint, which makes them more susceptible to appeals from the right.) While Tim Y was right to caution people against becoming paralyzed by paranoia or carelessly accusing others of being "government agents," I think it would be extremely naive to believe that the seven-year old punk scene has not come to the attention of intelligence agencies and rightist groups who compile dossiers on "subversives." It should be remembered that the extent of official (and private) covert activities mounted against anti- war and radical organizations during the 60s did not come to light until years later, with the release of documents under the Freedom of Information Act (which the Reagan administration is now trying to gut). So, although we don't know who they are yet, we can safely assume that there are informants and agents among us.

Jeff Bale

BE A PAL

Hello All,

I write a zine called Black White in England, and in the next issue I intend to have a pen pal page. If you want to be included, then write to me at the address below with name, address, interests, fave bands, if you want to swap things, etc.

I'm sure if more British people had the chance to write to people abroad it would help to increase British people's interest in the world scene, as well as giving you closer contact to the British scene.

Paul/ 15 Oxford Ave/ Wimbledon Chase/ London SW20 8LS/ England

Dear MRR,

S.O.S. to all bands and labels! Please help us! We wish to distribute your records, tapes, and fanzines here in Yugoslavia. If you can help us in any way, please contact us at the addresses below. We can't get any products from the U.S. scene, so many people here really don't know what is happening there. We want to do something to change that situation, and this is the only way we can do it.

David Krzisnik/ Ane Ziherl 10/ 61000 Ljubljana/ Yugoslavia.

Maus/ Ane Ziherl 2/ 61000 Ljubljana/ Yugoslavia.

"GENERIC" JEFF?

Dear MRR,

This is in response to Jeff Bale's reviews of the recent CRASS and LOST CHERRIES vinyl offerings. Jeff, why do you want things to stagnate in a speed-rock ghetto? The reviews were pretty surprising coming from you, as you've always seemed to be a pretty open-minded, both in terms of ideology and in peoples approaches to sound. After all, weren't you one of the first people to complain about the increasing genericness of many "hard-core" bands? But now it seems that anything that doesn't conform to your narrow-vision of what "punk" should be is to be condemned as "quasi-experimental." Granted, your opinion is no more valid than my opinion or anyone else's opinion. It's just that your opinion reaches more people than my opinion, and I cannot in good conscience let such unobjective slags go unchecked.

Re: Kenji Snow's letter, pacifism is not an excuse for passive-ism. It's too easy to condemn the actions of others, especially if you haven't "walked a mile in their moccasins." I do wonder about the effectiveness of such actions for bringing about any real change, but you can't really say the targets of the Five's actions were "innocent bystanders." The only things about the actions of the Five that bother me is that there have been conflicting reports. Some say that people were injured as a result of their actions and, if this is so, why has it apparantly been covered up? Also, I just wonder how concerned the "punk" community would be if one of the 5 wasn't in a band. (What do you ever hear about the other 4?) There are individuals incarcerated all over the world for such actions, and do you hear a peep about them from "Free The Five" people? Personally, I can't in good faith say I totally support the actions of the Five, but by that same standard, I can't smugly condemn them either. Surely, non-aggression is an essential ingredient for any anarchist society to be able to function, but how are we going to get such a society? The multi-national corporations who call the shots- and the governments that they control- seem to be in the way. I've got far more questions than answers.

Finally, my congrats go to Tim for his column in #12. It was really brillant- it's about time someone took Mykel's absurd and pointless rantings and threw it back at him. It graphically showed how re-actionary (and yes, conservative) Board really is. P@X-Steve

c/o Entertainment Revue/ PO Box 37155/ Phoenix, AZ./ 85069/ USA

PS. E.R. #2 is still available and is still $1, which includes postage. (no checks, ok?) #3 will hopefully be out soon.

Steve:

Thanks for writing. I feel I owe you an explanation regarding my criticisms of the CRASS-influenced bands. As you indicated, I have a pretty open-minded approach to music (as well as ideas). I was one of the first to complain about generic thrash, even though thrash is my favorite musical style. And, for the record, I also enjoy many other types of music--all varieties of punk/HC (except some Metal-punk); 60's punk; psychedelia; hard-edged pop; rhythmic, abrasive post-punk; reggae; R & B; funk; fast blues; rap; rockabilly; 50's rock 'n' roll; "British Invasion" stuff; folk-rock; mod; surf; medieval & renaissance; and some New Wave, disco, glitter-rock, C & W, and classical. Moreover, I'm not opposed to experimentation in principle, so I don't consider the phrase "quasi-experimental" to be condemnatory, only descriptive. If you examine back issues of MRR, you'll find that I've given rave reviews to numerous bands that fall into that category in one way or another--the CRUCIFUCKS, THINK TANK, UNITED MUTATION, BIG BLACK, M.F.C., and the list goes on.

However, I loathe certain types of experimentation, specifically unstructured "art" noise and pretentious, self-indulgent "progressive" rock (a contradiction in terms if there ever was one). Unfortunately, some of the newer material by CRASS and several of the bands they've inspired (FLUX, OMEGA TRIBE, ANNIE ANXIETY, the POISON GIRLS, etc.) falls into one or both of those categories. Beyond the fact that such material leaves me emotionally untouched, I really don't see the point of producing inaccessible doodling if one's primary purpose is to communicate ideas, as I assume it is in the case of the above-mentioned bands. After all, there is a line--however fine--between musical innovation which stimulates the senses and imagination, and self-indulgent instrumental "wanking" which only appeals to a handful of people outside of its creators, even if that line is drawn differently by each individual. I guess the bands in question haven't reached your particular threshold yet, but they've already crossed mine.

In sum, while I don't want to see contemporary music confined to a "speed-rock ghetto," I'd hate to see it regress to the excesses of the early 70's even more. I therefore feel obliged to offer a critique of this developing tendency. Of course, you're always welcome to criticize my critique.

Jeff Bale

P.S. - By the way, "objectivity" is only possible in the descriptive portions of a review--every value judgement is, by definition, "unobjective."

P.P.S. - In retrospect, I think I was a bit too critical of the LOST CHERRIES' new EP, but anyone can make a mistake!

P.P.P.S. - I agree wholeheartedly with your thoughtful response to Kenji's letter.

NYHC: ONE OF MANY COMPLAINT LETTERS

Dear MRR,

I'm writing this letter as a sort of feedback on what took place at a show in New York featuring TOXIC REASONS. This band comes some 600 miles, only to be greeted by spit, beer cans, and a belligerent crowd. A small faction of skinheads, supposedly the "hardest of the hardcore" did not like their anti-American songs, and thus ruined the show, as usual. It's funny how one cannot go to a show in NY and enjoy oneself anymore. The group of skins is a funny one because their ringleader, who shall remain nameless due to fear of retaliation, thinks he is "Mister Patriot" by sporting American flags and U.S.A. t-shirts. The funny thing is that they know nothing about democracy. This was clearly exemplified by the way they took to spitting at you and ripping your jacket off if you even looked as though you were enjoying TOXIC REASONS. To further prove what great Americans they were, they provoked a multitude of fights, especially one girl who we all know and hate. If they are so pro-America, why didn't they leave and let everyone else enjoy what they paid $7 to see? but no, they stayed and forced their close-minded, fascist, un-American ideas upon everyone else, proving that they know nothing, whatsoever about the American way. They came close to closing the club that night, and I sort of hoped it might close, to show people how a small group can ruin a good scene, a good club, and any chance of seeing TOXIC REASONS in NY again. Hopefully, I can go to Connecticut, where kids are nice and cool, not stupid, close-minded fascists like this small group of New Yorkers that force their narrow-minded ideals upon others, creating a conformity even worse than the one they were trying to escape. Please print this so others can see that not everyone in NY likes what they see.
Anonymous, Bronx NY

Dear Anon.,

It's too bad that you feel the necessity to remain unknown, that these goons have succeeded in scaring you and others into silence. Writing this is a good first step, but hopefully you, and others who feel how you do (probably about 90% of the NY scene) will be able to pool your energies and put a stop to this violence. I'm not advocating you use violence too, but a crowd that is united in opposition to intimidation, along with an informed and supportive band on stage, can put these guys in their place. It'll take pre-planning, perhaps in groups of affinity groups (a small, tight- knit bunch of friends that know each other well), but the majority should not let the thugs rule. That is how fascism happens. But a unified crowd (of many affinity groups), along with bands that are willing to stop playing and support the audience, and willing club owners, can humiliate and cut down to size these bullies. Since most of them are just sheep followers anyway, it shouldn't take too much planning to stop their "fun". Any other ideas, New Yorkers?

KICKIN' UP SAND

Dear MRR,

Since you had no Miami or Florida scene report in your last issue, you can include this as a report or a letter.

First of all, Miami has a few starving problems. No one has heard of the bands down here, and the new bands elsewhere take forever to reach here. Whenever people think of Florida, they they of HATED YOUTH or ROACH MOTEL. But what about BROKEN TALENT or GENERIC DEATH? Since we're not surrounded by states (or even near any), we can't do much travelling, like bands in the rest of the country. And since we (BROKEN TALENT) have been banned from the clubs here, we rely totally on our EP and private shows to get around.

There are 2 local clubs here: Flynn's and The Casbah. Flynn's is run by Richard Shelter, who is a money-making poser. He cares nothing about music or new ideas. He has "Heavy Metal Day" once a week, and does anything to get people into his club (including soliciting at other concerts, tearing down ads for other bands, not booking anything that's 'uncool'). The Casbah is run by a couple of "born-again" Christians. They kicked us out for being "religiously offensive" (we did SIOUXSIE's version of the "Lord's Prayer"), and swore that we'd never play there again. So as you can see, we are being starved down here.

I think this info will help the Miami scene. If a band comes down here, they should bypass these hypocritical clubs and contact Malcolm at (305)557-3631, or me at (305)823-2036. South Florida cries out to anyone reading this, so get in touch!!!!
Santo/ 16812 NW 73 Ct/ Hialeah, FL 33015.

P.S. Our band formed in '78, when punk was "unfashionable", and we are still here in full force. We play twisted punk rock with a little hardcore, art, rawness, rock, and a lot of damage.

STOCKBROKERS FOR SOCIAL RESPONSIBILITY

It's encouraging to see lots of people becoming aware of the threat that militarism and nuclear weapons pose to their lives. But those things are only a symptom of much greater problems, problems that the self-appointed leaders of the 'peace' movement don't want discussed. The contemporary 'peace' movement is like most single-issue 'anti-' movements; it exists in opposition to only one or two aspects of this society. And when people in a 'movement' aren't questioning the nature of this society in it's entirety they end up chosing tactics that only have a symbolic value, conservative and timid activities like electoral politics and pacifism. "We got beaten up by the police and we spent a week in jail so we must have changed something..." or, why the confusion?

I was involved in the blockade at Diablo Canyon Nuclear Power plant in the fall of 1981. I spent four days in the demonstrators' camp and after getting arrested I spent three days in jail. At Diablo I found that the more commited people were to pacifism under any circumstances the less commited they were to radical social change. Most of them were very smug about it, "No, violence is never justified..." People were generally unwilling to discuss the authoritarian politics of nuclear energy. The protesters prefered to engage in a lot of 'New Age'-style 'group therapy'. It was an overwhelmingly white, middle-class scene. Even when the police were beating the shit out of their fellow demonstrators they would be telling the cops how much they "loved" them. A group of people wanted to hike up to the top of the hills and 'chant and pray until the reactor would go away..' The Diablo affair was a very wierd scene.

PACIFISM AND SOCIAL CONTROL: LOOK AT GANDHI AND A FEW EXAMPLES FROM HIS LIFE

My impression of pacifism is that it is (generally) a principled and unconditional opposition to any and all forms of violence, even violence in cases of self-defense by victimized individuals and classes. Is the violence of a rebellious slave as terrible as the violence of the slave-owner? Doesn't a person who is being assaulted have a right to fight back? The ideas of Mohadas K. Gandhi have had a profound effect on the develop-ment of pacifist ideology. People should find cut about the life of Gandhi, not the Hollywood-movie Gandhi. Find out about what he really said and did.

Gandhi was the son of a very well-off family from Porbendar, India. After recieving his law degree Gandhi moved to South Africa. He involved himself in the civil rights struggles of Asian people. In 1913 the civil rights campaign reached it's height in a massive strike of indentured Indian miners. This strike threatened to link up with a simultaneously-occuring strike of European railway workers. The government declared a state of seige. Gandhi helped to break the strike wave by calling off a demonstration by Asian workers, saying he did not wish to embarass the South African regime. With the praises of the South African regime, for his "moderation", Gandhi sailed off to India, leaving behind an embittered, defeated and racially-divided working class.

In India the struggles against British rule were not simply nationalistic or within the context of 'single-issue' demands. In the early 1920s' a wave of strikes and peasant revolts swept the country. As in South Africa Gandhi used his considerable influence to take the steam out of the rebellion. Gandhi advocated non-violence in the struggles of dispossesed peoples but during both World War One and World War Two Gandhi actively recruited young men of India to fight in the British Imperial Army. In an incident in the 30's a group of Indian enlisted men under British officers mutinied and refused to fire on a non-violent demonstration. Guess whose side Gandhi took? Gandhi condemned the soldiers, proclaiming that a soldier takes a "sacred" oath to his commander, that soldiers must always obey orders, and that when he and the Indian National Congress took power in India they would need to rely on those same soldiers. (Why would this advocate of 'non-violence' need the military obedience of soldiers? To shoot down unruly demonstr-ators, crush strikes, round up political opponents, perhaps?) These are just a few examples of the course of Gandhi's activity throughout his life There are many more that are just as bad or worse. Find out for yourself. Gandhi was a very shrewd and demagogic conservative whose philosophy and tactics served the nationalistic interests of the big landowners and industrialists in India. His pacifism served to disarm the radicalism of the Hindu and Muslim poor and working classes. Gandhi's pacifism was very conditional; the lower classes should be non-violent but Gandhi considered violence as an option for the state and the ruling classes. One last quote from the beloved "Mahatma", "I shall never support the forcible dispossesion of the propertied classes.(of India) Capitalists are fathers and workers children." (?) That was what Gandhi was all about! That was his 'non-violent' philosophy and that same kind of attitude caries over into todays peace movement. The smug advocates of non-violence at any price circulate photos like this one. Like most photos from symbolic 'blockades', this one shows a demonstrator suffering a lot of pain at the hands of the police. To most people this doesn't seem like a very desirable situation. But the bureaucracy of the peace movement celebrates the imagery of people being brutalized at the hands of the police. The pacifists seem to wallow in a morbid desire for physical punishment. And the pacifists glamorize getting punched-out by cops and thrown in jail because most of them are upper-middle class privileged people or religious believers who don't live under the real everyday threat of violence at the hands of the cops the way that working-class and poor people do.

THE PROTEST TACTICS HAVE FAILED COMPLETELY

In the past four years of resurgent peace movement activity all the well-organized marches and civil disobedience have not stopped or even slowed the deployment of a single nuclear weapons system. And the invasion of Grenada proved that the 'peace' and 'anti-intervention' movements are completely powerless and ineffective. To think otherwise is to be fooling yourself. After Grenada and the European missile deployments we can look each other in the eye and say, no more empty gestures, all the votin praying, lying down in front of freight-trains, postcards to congressmen, the "Freeze", all the crawling and begging can be consigned to the museum of paleontology. The old men who rule us are criminal, insane, and stupid. You can't guilt-trip those maniacs, they won't listen, they don't care. Pacifism has only worked in the interests of the system.

We want to live in a world without the threat of war, too. We want peace in our lifetimes, too, and we want a whole lot more than just peace. The nuclear bomb doesn't exist in a vacuum, it wasn't created by accident. The bomb was created by the same thinc that has caused most of the horrible wars of this century, struggles between capitalist powers, and you can't fight against militarism in any effective way without opposing the barbaric systems that dominate every corner of the world. Real Estate agants and ex-NATO Generals are against the bomb because it would tarnish the paint on their Porsches. "Liberal" politicians and millionaires won't get rid of the bomb. Direct Action means we should spread the idea of wildcat industrial strikes against war production, advocate sabotage of war materials. Spread the idea of a nationwide mass strike in the event of another invasion. Much of the most effective anti-military activity has to be carried out by the enlisted people in the Armed Forces. Soldiers and Sailors can wreck military equipment, refuse to carry out war orders, and ultimately, mutiny. People forget that a large part of the reason for the U.S. withdrawl from Vietnam was because of the active resistance of the troops who were supposed to do the fighting and dying. There are many examples of a real and far-going opposition. In France in May 1968 two-thirds of the country, ten million people went out on a wildcat general strike. Look at the wave of mass strikes that swept Poland a few years ago. Or the urban uprisings in Britian in the summer of 1981, in fourty cities poor people of all different races rose up and took what they wanted when they couldn't pay for it anymore. In Italy and Spain and South Africa in 1977 or in Chile in 1983 large numbers of dispossesed and threatened people have fought back and pointed out ways that we can not only free ourselves from the threat of war but also how we can free ourselves from the systems in the West and East that threaten us and rob us.

Many people in Northern Europe, people in the squatter's movement, the 'Sponties' and 'autonomen' are finding that you can't always be completely peaceful when confronting a viscious and authoritarian social order. A real far-going rebellion is the kind of thing that can free us from the current mess. Let's all fight to make that here.

Don't go on idiotic 'fasts' to starve yourself, let's starve this system!

ABOLISH THE MARKET ECONOMY! DESTROY ALL GOVERNMENTS AND NATIONAL BOUNDARIES!

WE FROM KRONSTADT - ANTI-COPYRIGHT Ⓐ

MORE "DOES PUNK SUCK?"

MRR,

Your "Does Punk Suck?" article was really good, and raised a lot of points. I especially agreed with Dave from Meet Cafe zine. It seems to me that we are in the first stage of many toward changing the problems in this world. The recent trend has been towards political awareness, which is great. But all anybody is doing is pointing out what's wrong (the first stage). We seem to be stagnating at this point. If we are really serious about the problems facing the world, we must move on. Demonstrations, marches, and handing out information should be the primary means of informing people (although M.D.C. and the D.K.'s have done this sort of thing, it is more the exception than the rule). By gaining the support of other people, the issues are seen by more people, which continues on and on until there is a national force with press coverage, etc. From this point, legislators are forced to act and reforms sometimes come about.

Of course, this progression is an over- simplification, and there are many problems with this. The first is that people are not willing to go along with a new idea that is not generally accepted. The way to overcome this is to give well thought-out, intelligent arguments which help convince people. The second is that the ideals may be too radical for most people. Therefore, I think that in order to follow the above progression, the ideas can be "toned down". This isn't submission in any way, because by doing this, more people may go along and a real chance for reform might come about. I mean, is anarchy the only way to get the evil out of government? there is more than one way to skin a fish(?). Garth/ 8391 Squires Ln/ Warren OH 44484

Hi guys!

Just wanted to comment on the discussion on the moribund state of punk. I think that a lot of the writers had a part of the answer, and taken together a complete look at the problems and the solution to it (we hope!) emerges.

One thing not discussed, however, remains the alarming trend towards political apathy with most bands, especially in SoCal. We have bands like ICONOCLAST, PEACE ASYLUM, the mighty ARMISTICE (yeah, they're friends, but these guys are great!, young, aware, and fuckin' powerful!), the MINUTEMEN, BURNING BRIDGES, and a few others, but that about wraps it up for the "aware" local bands. Other bands are politically aware in regards to personal philosophy, but are so afraid of "preaching"that they rarely, at best, allow their feelings to pervade their music. Hence, the proliferation of mediocre bands whose only message is that of We don't fucking care.

Kropotkin wrote a marvellous little essay called "Appeal to Youth", back in 1880. What's funny is that the segment that he addressed to young artists is as applicable to the scene today as it was to the artists of his day. Rather than copy the whole thing down here, I'll just say that anyone who wants to read it should pick up the book Kropotkin's Revolutionary Pamphlets (Dover Pub. 1970) or check it out from your local university library. But to sum it up, he looked at the artists of his day and observed that without a social conscience, a lot of times artists (and musicians, fanzine editors, etc) look for ways to avoid it, either in finding another "ideal" in, in those days when the essay was written, realistic portrayal of, say, a flower, or in a literary way, a slum or a palace.

I'd say the alternatives we have found have been: a) blind nihilism, b) glorification of partying, straight edge, being a skinhead, being a hardcore, being a skater, being whatever is fashionable at the moment, c) glorification of fighting, being tough, d) retreat into fantasy, and e) racism, sexism, neo- or full-on-fascism, "white pride", that shit. And don't deny it still exists, because it does. And it's fucking frightening. That excerpt in #12 about "Angry, Young, Proud Skinheads" sounded more like a manifesto for the Hitlerjugend than a fanzine.

I'm not saying that every band should become an M.D.C., DICKS, CRASS, DK'S. or CRUCIFIX, but if the kids themselves became more politically aware, maybe that spark that fueled us in the olden days would return. Because, if you look at it, regardless of what that creep Mykel Board says, punk began as a political statement. This is where the original energy came from. Frank Discussion, bless his little chrome dome, got the closest to what's wrong with the scene in his little comic strip. We do need to re-invent "the spirit of '77", the original revolutionary thrust of punk. Perhaps if we concerned ourselves with more important things (nuclear war/power, political power and state control, militarism, etc) than who's band rules or straight edge vs. partying...maybe all these little petty squabbles will become less important, and that "unity" that everyone rags on about

would happen.

Another thing I agree wholeheartedly with is Pushead's challenge to all the apathetic whiners among us to actually get active in the scene. I'm active, I was the last vocalist for BAD EXAMPLE, a great downtown L.A./Hollywood area band who sadly didn't have the motivation to get things together enough to accomplish anything, and now I am ad hoc editor of But Is It Art?, a magazine of alternative culture. I'm flying by the seat of my pants with it, but it's worth it. I'm contributing. I'm putting something into the scene I love, just like Bess from Paranoia said. If you can't play, write! And if you can't write, help put on gigs, leaflet, protest, be a part of this all! Let a hundred xerox machines bloom, a thousand garages blast forth. Show your hardware, or as I like to put it (thank you Captain Beefheart), flex your magic muscle! (use your creativity!) When creativity and awareness are pulling the same cart, nothing can get in its way. To sum up, to paraphrase CRASS, we are trapped in their reality until we create our own. Let's all start working towards it, for the future! Tzara Freed

P.S. I'm coming to S.F. beginning July 16, and hopefully continuing through the Olympics (Aug 12). If anybody can put me up over this time, let me know. I will pay for my own food and use a pay phone for any calls that aren't local that I might need to make. I'm not looking to scam on someone's good graces, but for a chance to really get to know the S.F. scene, to investigate the possibility of moving up there, and to escape the horrors of the 23rd Olympiad. I don't even take up much space! (I'm 5'2"). If you can help, please write me at 3600 Motor Ave/ Box 84/ West L.A./ CA 90034.

Dear MRR,

I'd like to say that issue #13 really got me thinking. I lived in L.A. for a little over a year and became really involved in the "scene". Fortunately, by the time I was beginning to get "bored" or accustomed to what was going on, I had to move back to North Dakota (financial difficulties). I thought it was the end of the world. Here I am, stuck in the middle of flat, windy, farmland in a "hick" town full of jocks and rednecks (although this doesn't account for everybody here) without the old standby of other punks or gogs. It was either do or die--so I did. I have now become involved in contributing to a friend's fanzine (Think), drawing political (anti-political?) art, and opening myself up to new ideas (and other forms of music--yes, there is more to life than punk00though it is still my favorite) and other people (not punks), all this without letting go of my basic ideals and beliefs. It is much more rewarding than going to a gig and fighting for a good place to see the band.

I hope I'm not coming across as self-righteous, but I only want to throw out some suggestions. I think it's a good idea to get out of the area (geographically and musically) for a while to really understand and appreciate what's going on. I feel the sincere people will always be involved (maybe drifting in and out) in the "scene", but the insincere will come and go and disappear.

I'm really excited and a little apprehensive about coming back to L.A. this summer. I personally hate snow. Before I move back, I'd like to help some people in this area become interested in the music, ideals, etc., and maybe even start a band. I guess ND isn't so bad after all.

Beth Johnson/ 1015 Valley St/ Wahpeton ND 58075

P.S. I'm really disappointed in the DRUNK INJUN'S for misleading people and saying they're from ND. It wasn't a very fair shot at the area or at the American Indians.

Dear MRR,

I was prompted to write this by some of the comments on the punk rock/status quo. I think a lot of people's quesiness about hardcore turning into pure shit (which it isn't) is just plain panicking. To illustrate this and other points, I will draw from the observations of others while interweaving my own. Those of Rev. Norb, Jeff Bale, and Steve Wishnia are the most pertinent, sooo..

People are panicking because, as Rev. Norb says, there is so much hardcore these days, as everyone is making records. When this happens, the good stuff becomes much harder to find--but it's there (plenty of it, and better than ever). But I think the sheer volume of releases is the catalyst for this panic. I keep saying panic. Maybe no one is panicking, but there does seem to be quite a bit of unwarranted fed-uppishness. It seems that some people don't care enough to find what they like, so they give up on and complain about punk rock.

Anyhow, back to my interweaving...Jeff Bale hit on the essence of one of my observations when he wrote these words: "Imitators have always outnumbered innovators, so I suspect (and so do I0 that people who obsessively criticize thrash

for being "generic" never really liked it much." Thank you, Jeff. You don't give up on music just because there is a lot of bad music; you don't give up on "art" just because there's a lot of bad "art". I use the word "art" here in the broadest, most all-encompassing sense of the word to illustrate this point. For in my personal definition of "art", there is no bad art--what is bad or boring is not art to me. Obviously, such a restrictive definition cannot be so easily applied to the hardcore medium as reasonably fast drums accompanied by distorted, loud guitar and someone who yells, screams or groans (as opposed to actually singing in an overtly melodic manner. Bass is a given) constitutes "hardcore", even if it sounds like shit. You can't really say it isn't hardcore, but you can say it's bad or boring or "generic" hardcore. I didn't mention lyrics, because I think that whatever definitions people have of hardcore, the music is the foundation and the lyrical subjects hit upon therein are really too varied to be included in a definition (at least in my opinion).

Anyhow, this brings me to the final stage of my interweavings (I know you're glad), which hinge on Stve Wishnia's comment: "Loud, fast, and politically correct bands that pay more attention to their rhetoric than their songs will never put out more than well-meaning mediocrity." I agree. And I guess that's just too bad because if these bands aren't making music that's exciting in some fashion, then maybe they just aren't capable of it--at least at that time. Which isn't by any means to say "don't do it". That's your business and prerogative, and I'll never knock anyone for making some kind of positive effort. I just think a lot of the bands accused of being "generic" or boring, etc., should make conscious efforts to distinguish themselves musically to better get across whatever they have to offer lyrically. Everyone has some shred of creativity in them which can be expanded upon, pooled with others, and ultimately be implemented to make a difference.

Equally obvious, but perhaps overlooked and significantly less complained about, are bands who are good, great, or awesome musically, but have a lot less to offer lyrically. That is overlooked because 1) their music is good or so good, and 2) people in general pay alot less attention to bad or boring or trite lyrics than bad, boring, or trite music. I appreciate it when bands are strong in both area (a la MINOR THREAT, MEAT PUPPETS, and M.D.C.), but not many are, and most people would pick a musically strong, lyrically bland band over a "politically correct" mediocre band any day. I think it's just a little harder to be innovative lyrically. Lots of bands have fairly intelligent lyrics, but they often tend to be about the same stuff, so the music becomes the basis for judgement and appreciation of hardcore. In the case of a band like WHITE PRIDE, who are musically fairly strong (though there's something decidedly boring and 70's rockish about them), you have to keep that shit in perspective because their lyrics are designed to be condescending and to offend the punks (you know that routing). But they're offensive for no other reason than that they're trying to rub your faces in their dumb, corny, and pitiful backwardness. Nobody cares if you have bad breath, unless you go around blowing it in everyone's face--like them. So you can't always ignore or tolerate the lyrics in favor of the music. But that's up to you.

Anyway, hardcore is by no means dead. There may be hundreds of mediocre bands, but there are dozens and dozens of great, exciting, heavy, powerful, innovative, manic bands that make punk rock completely worthwhile for me (and for evryone else, I hope). C2D, SLUGLORDS, STATE, DEEP WOUND, RATTUS, C.O.C., 7 SECONDS, TERVEET KADET, HUVUDTVATT, SUBURBAN MUTILATION, UNITED MUTATION, INSANITY DEFENSE, TAR BABIES, MECHT MENSCH, MEAT PUPPETS, RUDIMENTARY PENI, C.I.A., G.I., VOID, DIE KREUZEN, MINOR THREAT, M.D.C., and SCREAM are all bands that should make and keep everybody excited enough to shit in their drawers. There are many more, and there are also great new bands too. BLIND IDIOT GOD is proof of that, I think...
Miles/ 6408 Alamo #2E/ st Louis MO 63105

Dear MRR,

You tried to, and probably did, stir up some people over the issue of punk/hardcore-- is it dead? , is the music just empty noise with no meaning, no cause? No Way!! 1984 will be the best year our scene has ever had. There's lots of new bands, a hopeful B.Y.O. (here in Vermont), and more people getting involved. And I know it is going to be a good year for other scenes, too. We will lose some good bands, but the cause will continue. Plus, new bands are always forming. Anyone who finds their scene "boring", "generic", and unexciting, is undoubtedly a boring, generic, and unexciting person themself. If you want a good scene, you have to work at it. I know it takes money to run a zine or book a show-- believe me, I know. But if you, Joe Hardcore from North Main Street, get off your ass, try to do something, and show people how easy it would be with a group effort, you, Joe Hardcore, will be helping your scene by getting Jim Hardcore and Sally Hardcore interested in doing more. This will turn into a chain reaction, and a pretty good scene will be the result.

From where I sit, punk/hardcore and its future all depends on you and me. If you sit back and say "let someone else do it", you are fucking yourself your scene, and the whole future of punk/hardcore. Now, you're probably saying "oh sure, one person is gonna make that much difference!" Yes, one person does. And if that one person influences 3 other people, you will almost instantly notice the change. So if you think that punk is a passing thing, stay right where you are. Don't move, you are exactly where you belong. In fact, throw away this ish of MRR, since it's part of the passing thing. If you think it's here to stay, don't take it for granted. Get involved, even if you already have a fantastic scene. It can be gone tomorrow if nobody helps. Oh well, enough preaching.
Scott Perry/ Box 292/ Waterbury VT 05676

Dear MRR,

Your article on "is punk getting too generic?" was interesting. Most of the people who commented said "yes". I say "no". There are a lot of bands that are afraid to express their own feelings about subjects. But there are other bands who don't care if other people agree with their views. There may not be too many bands that sound too different, but that's why we have thrash. And there are always a few bands that do sound different.

Punk is really the only music that means anything. New Wave lyrics are written just to fit a tune, and Heavy Metal songs aren't about anything, but punk means something. When you write a hardcore song, you think of some "issue" to write about, you write lyrics, and then think about the music. If people keep having different views about things, and they dare to be different and not follow any trends, then there will always be Punk. John Lawrence/ P.O. Box 213/ Bearsville NY 12409

Dear MRR,

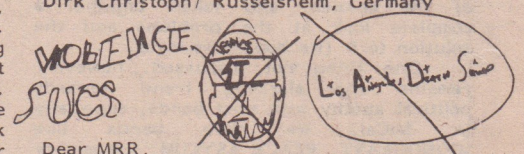
I was pleased by your last issue, especially by your voluminous "Does Punk Suck?" If you want an answer that goes right to the core: "Yes, punk sucks. Let me explain before you kill me. Punk started in '76-'77, a well- known fact. People were trying to be the reverse of the existing society. they were dirty and disobedient. Punk was something original, but it was dead as soon as it was invented. Nowadays, everybody will tell you what punk is about, from Wattie to MRR. But to me, punk is just an unspoken feeling in one's mind. The punk most people talk about is a label, like rock, new wave, rasta, nigger, Russian, enemy, etc. Labels are invented by society to distinguish and control.

Let's talk about the label "punk". With the passing of years, punks get clear orders about what to look like, what to think. These orders vary from country to country, town to town, person to person. So somw do the pogo, others slam. Some are alcoholics, some straight edge. They've all got this idea in common though: that they are right, and everybody else is wrong. They yell phrases like "Everybody think for yourself". But do they?

The only way out of this is to abolish all these labels. No "punk", no label--everybody is a human being, so everybody is a punk.

Another thing is the music called "hardcore". It's supposed to be the only music a "punk" can like. But what is this "hardcore"? The only perequisite seems to be play "fast as hell". A band is only considered "good" if they play as fast as M.D.C. or D.R.I. Hasn't anyone thought about others who might be more sensitive, people who like slower, more melodic music? It's a bit ridiculous when some like Dave M.D.C. writes intelligent lyrics, but has to yell them (and they are still impossible to understand) into his mic to keep up with the speed of the band. Also, a lot of bands produce fantastic lyrics, but there music isn't considered "hardcore" enough.

But the most terrible point about this "punk" thing is that some people are earning money off it. Is that what "punk" is about? No "punk" for me. Please think.
Dirk Christoph/ Russelsheim, Germany



Dear MRR,

I'm a black punk from Northern California. I happen to like ANTI-NOWHERE LEAGUE. About a year ago, I went down to SoCal to the Galaxy Rollerrink to see a gig, when a bouncer caught my eye. He was throwing small punks around like rag dolls. Another time I went down again to a gig, and saw him working for Goldenvoice. He is a dark, Mexican-looking skinhead. He was wearing a shirt with "The League" written on it. I was wearing my ANTI-NOWHERE LEAGUE shirt. I didn't think much about this, but later 3 people came up to me and said: "Hey nigger, there is only one 'League' and we are it, so you better take off that shirt!" About a month later, at the Cathay DeGrande, I saw the L.A.D.S., another jerk gang! What the hell?

I hope the L.A. scene does something about these gangs. All I really want to say is that L.A.D.S. , the League, and SUICIDAL TENDENCIES' trendies better start shaping up, cause if they don't, they won't have any scene to beat people up in! To all of the above--Go home, please!!!
Mr Straight Edge/ City of Industry, CA

P.S. Hey Mike Muir, even if you're not doing all thedumb things in the scene, tell your "rock star" followers to knock it off!!!

LOTS MORE "DOES PUNK SUCK" NEXT ISH

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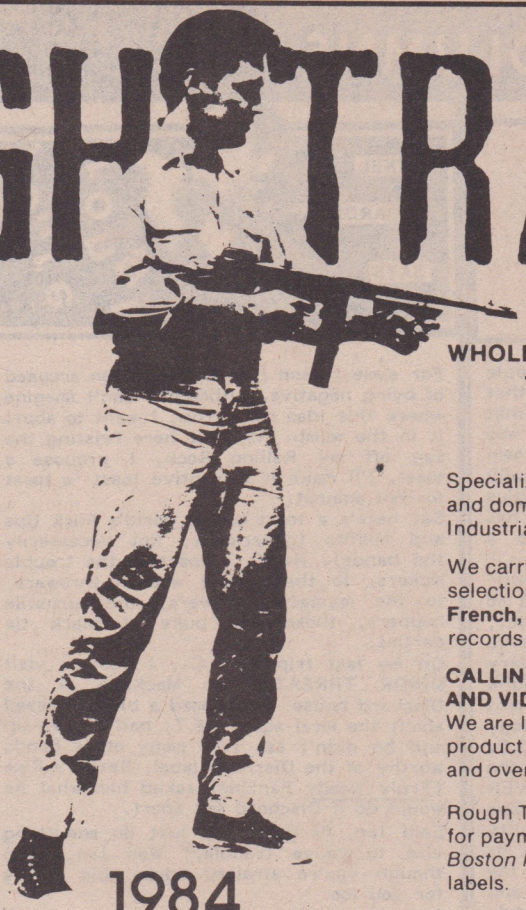

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Way back (last year), when certain people within the punk scene were yelling that "punk and politics don't mix", I felt that the "apoliticalness" of many of them was just a smokescreen for their own conservative outlook; that what they really meant was "punk and progressive politics don't mix". And that feeling of mine has become strengthened as of late, for a couple of reasons.

One of the main ones is that these ""anti-political" voices that ranted and raved so strongly against MRR, MDC, DKs, etc., for being "political", are now nowhere to be heard now that a politically reactionary element has surfaced in the American punk scene. I'm speaking of the recent blatant emergence of National Front-type ideology within certain segments of the U.S. skinhead community. You've seen the outward trappings (SKREWDRIVER t-shirts, emblazoned with American flags no less), and you've seen the mentality (violence towards those who don't look or act 'the same'-- both at shows and on the streets; the rise of racism, sexism, and homophobia). In certain scenes, it's trendy to embrace the style, if not the content, of reactionary bands who boldly proclaim their pro-nazi or pro-nationalist/racist ideologies. There are maybe a handful who genuinely understand the implications of their fascist outlook, while most of this small-but- destructive contingent just jump on the latest bandwagon. It is probable that there is an organized right-wing political organization behind some of this, as suddenly certain skins are spouting rhetoric and bogus facts and figures about Vietnamese immigrants taking away "white jobs", etc.; the kind of stuff that could only have come from the N.F., Klan, or other hate group pamphlets.

But even if this were pure co-incidence, it strikes me as ironic that those stalwart "anti- politicos" of last year are now completely silent on this latest development. It's not like they couldn't have noticed this trend, because it's plainly and painfully obvious in almost all the big-city U.S. scenes (as it has been in Europe for quite some time). So what's the story? Not one peep in the fanzines that were "protecting" the punk scene from "political infiltration". The conclusion I draw is that, as suspected, they weren't anti-political last year, but now it's OK. It's much more likely that they hypocritically were attacking progressives for their specific politics, using the "a- or anti-" political arguement because it was convenient. That way they didn't have to show their true colors (red, white, and blue?). If they were sincere and consistent in their "a- or anti- " beliefs, they would be hollering bloody murder right now, as a possible organized right- wing incursion into the scene is much more a threat (by their standards) than MRR's, MDC's, or the DK'S unaffiliated/non-sectarian progressive, anarchist, or leftist approach. To me, their silence is deafening. More to the point: their silence is complicity.

For some reason I have often been accused of being negative. Although I can't imagine where this idea came from, I want to abort it in the womb. As I sit here twisting the cap off my Rolling Rock, I propose a toast. I'll make it a positive toast--a toast to--not against.

So: here's a toast to the world's Fuck Ups and Misfits (generically, not necessarily the bands). Here's a toast to the trouble makers, to the monkey wrench throwers, to the mustache drawers, the turnstile hoppers, those who puke at black tie parties.

On my last trip to D.C., I went to visit MINOR THREAT's Ian MacKaye at the Dischord house. He seemed a bit depressed about the local scene. M.T. had broken up and he didn't see very many other bands worthy of the Dischord label. Barbara Rice (Truly Needy Fanzine) asked him what he would do if Dischord fell apart.

Said Ian, "I guess I'd just do something else to cause trouble." Well Ian, even though you're straight edge, this Rock's for you too.

And here's a sip for my pal, Julien, former ARTLESS guitar player who taunted the audience at our Gildersleeves show and was pulled off the stage and stepped on for it; who, once he learned that the Yippies were out for my blood, made a special trip to their headquarters, banging on the door screaming, "It's Mykel Board! He's here to shit on the floor!"

Another swig for EARTH DIES BURNING, the Los Angeles band who plays a version of "Heroin" using slide whistles. And one for Leslie Singer, who with PSYCHODRAMA poured cow manure over her head and jumped into the audience. When she moved to California, she started the all-female band, GIRLS WHO HATE WOMEN; then caused so much trouble she was thrown out of that band and the following two.

I'll finish up the bottle with a gulp each to Bob Noxious of THE FUCK UPS, Tesco Vee and THE MEATMEN, G.G. ALLIN and anyone else who stumbles through life followed by crowds of screaming people shaking their fists at them.

Second bottle: It seems that some people have the urge to wreck. When someone builds something, they want to tear it down. If someone tells them to do something, they'll do the opposite. Of course, there are few people like that, fortunately. If there were more, nothing would ever get done. But there are people like that, even more fortunately. They make it tolerable to live in this shithole we call Earth.

I'm not talking about myself (amazing, isn't it?). I appreciate the destructive urge, but lack the guts to live it. I have my little business. I produce records, try to write and "be creative". Oh, I enjoy secretly putting holes in scumbags, sometimes, but I don't live for it.

I'm talking about the real troublemakers: the ones on permanent high school detention; the ones who get clubbed because they call the cops "vegetables"; the ones who've been thrown out of every venue in the city. Those are the ones who make life worth living-- although they make it tough.

For the next bottle or two, I'd like to take a look at these troublemakers. I know they're annoying. In fact, I already wrote in my anti-anarchy column that they are the reason anarchy can't work. But I love them. I wish I were one of them. I'm eternally grateful that they exist.

A fuck-up doesn't want power and doesn't want to be under anyone else's power. A fuck- up, whether for enjoyment or out of insecurity or ????, will shake the nice solid foundation. Cracks appear in places that people thought were strong. Sometimes (rarely) the cracks will be so wide and deep that the structure collapses. Other times (all too often), the faithful hordes rush in to cement things up so that everything will be just like it was. Every once in a while, something new springs out of the cracks in the old.

Third bottle: In every group there are people who do the work and people who follow those who do the work. There are builders and watchers. It doesn't take long before the builders become powerful. They are the "experts". Ask someone what they think and they'll quote the experts. Sometimes it gets so bad that you'll hear, "Well, just go look it up. It's written down by ____ (fill in the blank: Marx, Rev. Moon, CRASS, John Lennon, Jerry Falwell, the Bible, Tim Yohannan, Mykel Board (??!!)).

As power collects in the hands of the doers (or good talkers), the group becomes solidified. The experts define right and wrong, and the group listens. After all, they are the experts. A framework is established and everyone who wants to participate in the group adheres to the framework. It happens in government, political movements, art, and punk rock. Sometimes, when things have been around long enough, the framework becomes invisible to those inside it. Until a fuck-up comes along.

In any case, the fuck-up makes people look at their beliefs and question the experts. You never notice the walls in your house except if they begin to crack around you. The same way, you never think about your little group, your ideas, until they are challenged, shaken up a bit.You may decide to keep them after all, but the decision will be a conscious one, not one based on someone else's idea of right and wrong. (Piss break)

Ah, that's better. I find myself with a problem, however. There is still one bottle of R.R. left and I've toasted all the trouble-makers out of my system. Well, I had planned to save the next part for another column, but since I have space and beer...and since this is a positive column, I'll make another toast.

Fourth bottle: Here's a toast to Heavy Metal; to the real young kids with AC/DC jackets; to the ones who want it loud and hard, with raised clenched fists and shouts of "Rock and roll!"; to the long-haired boys with make- up who sing in high voices--about getting the girl.

This one's for the most put-down, maligned group of fans in Rockdom; hated by every other group, yet not giving a shit about it. Finally Flipside had the guts [Ed.-guts?] to run a HM column. Most other hardcores and their hangers-on put them down like the New Wavers put down punks. (The secret, of course, is that lots of hardcore folks were Heavy Metalites, but converted and now try to pretend that their past never happened.)

There is a heavy metal underground. Some bands are political, some not. They have

scores of tiny fanzines, covering groups and countries that nobody else ever heard of. They (except for the commercial sell-outs) almost never get played on MTV. Sounds like punk, doesn't it?

In Washington, D.C., there's a heavy metal band called THE OBSESSED. The members show up at every hardcore show. They produced their own record, and it's political (anti-big business). Of course, punks don't like them very much. Well, OBSESSED, I like you and this last sip is in your honor.

(Well, it seems this might be changing. THE OBSESSED played here in New York with THE MEATMEN. At first, there were plenty of "Get a haircut" shouts along with other intelligent remarks, but the band's playing ability and attitude won over the crowd. Amazing! Especially in New York, where one is considered tolerant if he takes off his spikes before hitting you.)

Well, that's the end of the beer. Next issue I'll return with my usual nihilisms and general bitching. But this week: Think Positive, Unite and Fight, Power To The People, Fight War Not Wars, and Avoid Cliches.

Warnings of "Don't let the cat out of the bag" were verbally assailed opun me at the mere mention of this 'specialty subject'. Contemplating the possibilities of what could happen, if I just petted this 'hush-hush' cat, brought visions of death threats, long sleepless nights chattering in fear, and being beaten to a bloody pulp, through my cranium cavity. But those images lasted a brief second as I realized the people I was dealing with, these so-called fanatics whose eyes bug out, scream frantically, go into long states of shock, walk into walls, choke on their food, and even automobile accidents occur--just from the excitement of "collectables". I knew then, if I was confronted by any one of them, all I had to do was hold up the dreaded rare record, and they would fall on their knees screaming for forgiveness as they shouted out their first bid. Welcome to the world of "collectables".

Time consuming enthusiasm is the strongest quality of a collector, who searches for items of interest to them, whether for their collection, a fellow collector's collection, or just for trading purposes. Sometimes the items are high in value, hard to find, or low in price and easy to find--but it has a certain meaning to that individual which no one might understand. Dirty hands, spent paychecks, mail bartering, in debt, and stalking out possible finds are just some of the indications of a collector, trying to fulfill his collection. There are many products collected, from comics to records, but I'll deal in that punk/hardcore realm of music.

What makes a collector's item? That depends on the person who wants it, and what its value is to them, but there are some indications that add to its collectable appeal. A look at some punk vinyl in some categories:

A)Early releases by acts who became popular, which were in low distribution or hard to come by. Examples would be the SEX PISTOLS A&M pressings, MISFITS' "Cough/Cool" 7", WIRE, DAMNED, RAMONES, GENERATION X, STOOGES, CRAMPS first 7"ers, and so on, depending on what the quantities put out were.

B)Small pressings of decent releases, where the group couldn't afford to put out that many copies, such as NECROS first EP (100), TOXIC REASONS' "War Hero" (200), FIX' "In This Town" (200), SOLGER EP (300), ZMIV EP, etc., etc., usually less than 500 copies.

C)Specialty items in low quantities, such as colored vinyl, picture discs, special editions, added songs or goodies, giveaways, flexi- discs, or limited from the normal pressing. Since it costs more to make these products, usually there are less (unless a major manufacturer gets carried away). Such instances are various DICKIES records, U.K. SUBS records, MISFITS records, VENOM and MOTORHEAD records, Yes L.A. 12", S.O.A. first pressing (green), MINOR THREAT In My Eyes first pressing (red), BLACK FLAG's "Life Of Pain" giveaway, and so on, put these records in continual persuit by collectors.

D)Picture sleeves or different picture sleeves. Sometimes a 7" record will be released without a pic-sleeve, but most independent releases will have one, but sometimes the individuals will change it or just make a few different ones. There are bands who will make 3-5 different sleeves for the same 7", showing members or a scene, etc. To some collectors, it's important to get all sleeves, for others, one is fine.

E)Particular label releases can also make a strong collectable notice, usually first pressings though. Labels like Dangerhouse, Dischord, What, etc., are well-sought after.

F)Different European pressings. A record pressed in its home country, whether it be the U.S., U.K., etc, might be pressed in another country, where it might come out with a different sleeve, different versions of a song, or different B-side tracks. Also, early European releases are being sought after by collectors.

G)Test pressings and original pressings. Test presses are the first vinyl pressed off the stampers and usually have the best sound quality--and are made in very limited quantities since they are samples. Original pressings are the first pressings, whether it be 100 or 5,000, until that seels out and is re-pressed. Some bands will make noticeable differences to indicate press changes, such as MINOR THREAT's first EP. The first pressing sleeve is red, second is yellow, third is green, fourth is blue, fifth is a 12" with a red sleeve and more songs.

H)Problems which occur after the pressing. Sometimes the band putting out the release runs into a financial problem, disliking of the release or another such matter, which makes it impossible to get. The GEARS "Don't Be Afraid To Pogo" 7", SOCIAL DISTORTION's Posh Boy 12", the HUGH BEAUMONT EXPERIENCE EP are some sought after examples.

I)Oddities that are so extremely rare, they really make a collector's collection. These are usually mistakes, or releases never publicly released. Some examples from my collection are: RATTUS' Uskonto On Vaara test press, with 2 extra tracks. A misprint, only 10 made. RUDIMENTARY PENI's first EP mispressing, with Pus/NEOS label. MINOR THREAT's Out Of Step 12" test press, with special sleeve, only 50 made. CIRCLE JERKS' 7" test pressing, never released.

The most prominent factor in making a record a collector's item is a store/shop who raises the price in order to make money, especially where there is a demand and low quantities of such product. Some of these collector's stores get way out of hand as far as prices go, so it's up to you to use your judgement. Here are some of the well-sought after releases which I charted down from collector's want and trade lists sent to me: NEGATIVE TREND 7", MISFITS Horror Business on black vinyl- only 25 made, FEAR I Love Livin' In The City 7", NECROS first EP, PAGANS "Six And Change" 45, JOY DIVISION Ideal For Living 12", ADOLESCENTS "Amoeba" 7"-gold vinyl DJ copy, KOHU-63 7", SATAN'S RATS "In My Love For You" 7", AVENGERS We Are The One 7" on Dangerhouse-red and green vinyl and 2 different sleeves, HUBBLE BUBBLE 7", SUBHUMANS (Canada) "Death To The Sickoids" 7", SODS 7", GENERATION X "King Rocker" 7"-four different sleeves with both black and colored vinyl.

The want and trade list is something the collector sends or gives out to collectors and regular record buyers to get or trade records for their collections. This also helps with communication of what's new and available. There is a new publication called Second Hand Graveyard, which is being compiled of want and trade lists of all who are interested in record collecting, as a source to make it easier for record buffs to get together, as well as new interested parties. It works on collectors/individuals want, buy, sell, trade, lists. So send your list plus $1, so you receive a copy, to: Chris Trela/ 141 Old Bedford Rd/ Concord MA 01742.

Through my travels I have met a lot of collectors and quite a few were just getting involved in it. Since they bought records, they just phased into collecting. I've seen people sit up and talk for hours just on records, or making calls just for one platter. All in all, everyone was having fun, which led my interest to write about it. There is no price list of collectors records for punk/HC, but there is Volume, the encyclopedia of New Wave, which lists all releases in a very thick book. To anyone interested, please send me your want/trade lists, and I can send you the ones I have, plus addresses across the world, and pass yours on too. Please help me out with expenses of $1 or five 20¢ stamps. I appreciate it! Happy collecting!

Pushead/2713 Kerr/ Boise ID 83705

Hey, did anyone see the WIPERSinterview in the last issue? Despite not being a formal entry into the "Does Punk Suck?" sweepstakes, Greg Sage put it better than all of us together: "I don't consider us punk or hardcore or pop. How do you classify any music without placing a limit on it? There's so many diversions. Any music can get to a point where everything has been done...I have a lot of respect for harcore punk, but I'm afraid that it's so organized that anti-factions have been created. A chain reaction around and around. We're personally not connected to hardcore or any movement."

Being an admirer of the WIPERS' LP, I thought this statement was quite appropriate and well- spoken, considering their long-standing inability to get airplay/press despite their deserving talent. Last issue I touched briefly into the idea that bands that have in any way been seen to be connected with the

hardcore movement are burdened with a stigma that makes it literally impossible to get their music heard by anyone but hardcore enthusiasts, and those so lumped that don't immediately fit in are usually even ignored by this crowd. Pretty shitty. That it took the MINUTEMEN and REPLACEMENTS years and years until people figured out that they weren't "hardcore" bands is proof enough, but that's just two that got a tiny bit of attention; there's still hundreds out there.
But more importantly, since this is a hardcore magazine (predominantly), I should further address narrow-mindedness in terms of hardcore fans in relation to what I read in the responses to "Does Punk Suck?" I found it particularly ironic that Tim Yohannan called for more bands to break out of the limited mold and challenge them further with something fresh. Nicely said, but I can't help but wonder if such a thing is possible within the ideas of Maximum Rock'n'Roll. MRR is run by hardcore fanatics, and I respect their views as those of people who really care and take their music seriously. However, it seems to me that in the record review section, and for the most part in the interview choices, I feel the magazine follows a particular pattern as to what is judged to be good. Tim put it as things like noise and speed. I would also add to that raw or garage-like tendencies.
I said last time that mags like MRR are in part the greatest (in practice) supporters of the genericizing of hardcore, despite the voiced concern. By narrowing it down to a recognizable form, under a narrow defininition of what's good, they and others have helped insure that creative bands that do indeed try to stretch the limits would be ignored in a rush of chain-reaction bad reviews.
When MRR sarcastically laughed at accusations that they were trying to corner the hardcore journalism market, they had every right to. I, and no one else, can fault them for doing their job right--putting some capital together and putting out a professional, high volume, international mag is something other people had for 6 years failed to do. But, with such influence comes a great deal of responsibility, and I for one do not find it surprising that a good deal of the hardcore scene I myself see mirrors the tastes/musical values of MRR. And, as I mentioned, it is a very friendly difference of opinion, and I do know for a fact that the mag's editors are indeed diehard fans, first and foremost, but I regard the music opinion of this mag to be terribly narrow (and infrequently even closed-) minded, and I think that helps influence its readers. Examples you say. Well, let's leave aside the notion that the coverage is about 75% hardcore and 25% garage or punk and very little else in terms of music, this is not the main point. There have been a steady stream of groups who have done something a little different, unique, and creative working from a punk feel, but producing something actually new, breaking into new territory. Invariably, this plethora of releases has been greeted with poor reviews in this mag, highly critical to the point of even throwing one out the window. Here's a short list: T.S.O.L., BLACK FLAG, BAD RELIGION, RIKK AGNEW, the MINUTEMEN, the REPLACEMENTS, D.O.A., TOXIC REASONS, etc., have been criticized even within a good review for "softening up" or "going too rock'n'roll" or being "too experimental" or "lame".
Actually, MRR is not the greatest offender. Its reviews are, for the most part, accurate in terms of the facts and descriptions, and the reviews are mostly fair. Furthermore, good reviews for groups ranging from the DEL FUEGOS and KOMMUNITY F.K. to SOCIAL DISTORTION show that the mag is not uniformly close-minded or regimented into the "hardcore or else" mentality I see in other mags and most fans. But I used MRR (since it's the most familiar to all) to make my larger point that Greg Sage so accurately sensed: when you define things narrowly, and don't look past that, and only like that which fits comfortably within this limited scope, then of course things get stagnant, repetitive, non-creative, and uninspired, as the rush to emulate kicks in, and most importantly, self-expression is lost, and that lends it the most tragic character-- that it is terribly uninteresting. What Sage said about "anti-factions" is true-so long as people refuse to listen to a band for the crime of trying to maintain some originality by changing a little and trying new things, or operating out of the obvious mainstream, then they get what they deserve--700 interchangable bands, which is the death of it all. And when I say R.I.P., I say it with actual remorse...it was once very much alive.
Please write to MRR or me at 249 Eldridge St/ Box 14/ NY NY 10002.

I didn't originally intend to write a column for this issue, but Jack Rabid raised several points in his column that demanded an immediate response. In fact, a few others have made similar criticisms in a far more irrational and hostile way--hello, Steve A.--so I'm glad the opportunity has presented itself to offer a last-minute rebuttal.

First off, as Jack noted, MRR is a punk/hardcore fanzine. We are the fans who put it out, and the magazine reflects our passionate interests. As such, we are under no obligation whatsoever to cover those forms of music which we have no interest in (just as we have no obligation to print or promote white supremacist garbage). The onus of covering other musical genres falls upon the fans of those genres. If Jack and others are so concerned about the likes of commercially-oriented outfits like BIG COUNTRY and the SMITHS, or art-damaged groups like DEBT OF NATURE and the XX COMMITTEE, then it's up to them to do something about it. No one would think of criticizing Down Beat for not covering SLUGGO, so why turn around and attack us for not covering the GO-BETWEENS?

Second, despite our focus on hardcore punk, we do cover (and promote) other forms of alternative music that have a garage aesthetic. To reiterate what I've said in a number of other contexts, I personally like many types of music besides punk (though I don't think MRR is the right place to cover many of them). More relevantly, MRR's reviewers have given strong reviews to all sorts of bands that don't fit narrowly into the "hardcore" or "punk" categories--BLACK HUMOR, DA, DRED FOOLE & THE DIN, MR. EPP, the OVENMEN, WHOOM ELEMENTS, the BANGS, PLASTICLAND, the LEOPARD SOCIETY, the "Sub Pop 5" cassette, S.P.K., the 39 CLOCKS, the MUTANTS, SILVER ABUSE, the THROBBERS, and the list goes on and on and on--and we've made a concerted effort to interview or otherwise cover bands as ideologically and musically diverse as the MINUTEMEN, the WIPERS, the EFFIGIES, SLEEPING DOGS, the CHURCH POLICE, the CRUCIFUCKS, and the BUTTHOLE SURFERS. This should provide more than enough proof (for those interested in the truth) that we are not against variation or experimentation in principle. Although there are certain limits to our tastes--most of us hate unstructured noise, jazz, and heavy metal from a musical standpoint--we reserve most of our venom for so-called punk/HC groups that espouse reactionary values and "former" punk bands that are compromising to achieve Rock stardom or regressing into hoary old genres of Rock. These criticisms are totally in line with our political orientation and our perspective on the debilitating effects of the corporate music business, as well as our visceral revulsion against the commercial schlock we've been forced to endure for the past twenty or more years.

Third, it's certainly not MRR's fault that bands which are peripheral to the "hardcore" scene turn to underground punk institutions to get some distribution and recognition-- it's because they haven't been able to get any coverage or help through regular music industry channels. Magazines like Boston Rock and New York Rocker supposedly exist(ed) to give such groups exposure, so blame them for the problem. We're doing our self-appointed job of promoting the international punk scene.

Fourth, Jack seems to hold us responsible for "genericizing" the current punk scene, because our views are supposedly mirrored in a series of "chain-reaction reviews" that have the effect of causing new bands to conform to previously established conventions. One may raise two objections to this argument. In the first place, I would say that he's greatly exaggerated our influence. We receive hundreds of punk zines from all over the world, and very few of them blindly parrot the MRR "line" (though many independently come to similar conclusions). If we had as much impact as Jack attributes to us, how can the popularity of would-be "rock gods" like G.B.H. and SOCIAL DISTORTION be explained, not to mention the ugly reappearance of neo-Nazi chic in Boston and New York? In the second place, he's overlooked the source of "generic" music--a lack of imagination among the bands themselves. This has always been a problem with highly stylized, purist forms of rock 'n' roll, from the rockabilly era to the present. For example, there was no MRR around to give coverage to 60's garage punk bands, yet despite the lack of equivalent cross-fertilizing publicity, groups in Peoria ended up sounding very much like groups in Stockton, San Antonio, and Albany. The reason is simple--they tended to copy the material and stylistic devices of the leading punk combos at the time, just as today's fledgling bands emulate BLACK FLAG and MINOR THREAT. So let's keep things in perspective!

Fifth, I find it particularly ironic that Jack would raise this complaint about our "narrow-mindedness," since we've suggested that he help broaden our coverage by 1) writing an extensive article about the '77-8 punk explosion (like the one Chip Lamey contributed on 60's punk), which he decided not to do because he'd lost most of his interest in modern hardcore, and 2) promoting those deserving bands that fall somewhat outside MRR's purview in his own column. Instead of doing that, however, he's chosen to use that space to criticize aspects of the current scene, which is his prerogative (not to say something that definitely needs to be done). But under these circumstances, I feel that he's adopted a rather hypocritical stance here.

Finally, it seems to me that the underlying basis of our dispute is that people with fairly broad musical taste often perceive those with narrower tastes than themselves as being "closed-minded," and those with more specialized tastes typically

feel that those with more catholic taste lack sufficient discrimination. Such is the case here. Nevertheless, although (to borrow a phrase from MAGAZINE, one of Jack's faves) "my mind's not so open that anything can fall right in," I'm perfectly willing to accept the fact that others may like things that I detest, and to admit that Jack discriminates within his chosen field of interest. However, we at MRR demand the same consideration. If Jack and others can't tell the difference between TERVEET KÄDET and MANIFEST DESTINY, that's not our problem. They're just not listening too closely.

PORTLAND-Things are looking up in this town of ours. The 13th Precinct (all-ages club) has been having shows regularly (2 or 3 a week even!), featuring both local and touring bands from all walks of the underground. Local talent is now able to do something with itself and has an opportunity for exposure. WITCH DOCTOR are Portland's newest formation; they've played some killer drunken metal- edged punk sets and stirred up a lot of fun. They do originals ("Fucked Up) and a couple of covers.

Time to look out for FINAL WARNING, local shredders, who just keep getting better. They had a switch in personnel a while back when bass player Glen defected to S.F. with Jerry A. (who is now back with the reformation of POISON IDEA). Their former singer, Tim, now plays bass, and new singer Jeff is really great. Simon still plays guitar and Dan plays drums on a bitchin' new set. The four of 'em have played several powerful fine sets in the last couple of months. They plan to go into the studio in the next couple of weeks, and an EP should be out in the very near future. Don't miss it; I'm serious man.

POISON IDEA is back together (like I said), and hope to get into the studio to release a 12". Watch for a tour after that.

The MIRACLE WORKERS, our psychedelic/garage band, have been playing a lot and getting some of the enthusiastic response they deserve. Their fun sets consist of great rockin' raw-edged originals, and cool, obscure covers. Dancing without injury--a nice change. Way cool. They have an original, "Infected With You", on the Rebel Kind comp LP, and a 7" EP should be out soon on Moxie.

The JACKALS have also been playing some dance-able gigs. They're also a "revival" band, doing some scathing rockabilly/r'n'r. We're talking the real thing here, not any wispy STRAY CATS dilution by any means. The JACKALS are members of SADONATION, RATS, and LOCKJAW. SADONATION hasn't been playing around here very much, but they are planning a new LP on Mystic. LOCKJAW are working on their 3rd EP.

MIRACLE WORKERS

Three zines came out recently: Ugly As Sin, Machine That Kills, and Sweet Fucking Jesus. These have all ended up somewhat esoteric, but who knows where they will go...

So things are pretty happenin' in P-town, and it's about time. Out-of-town bands are encouraged and, of course, welcome to play. The more the merrier, eh? 13th Precinct: (503)221-1081 (ask for Chris G). Christeen Aebi/ 214 NW Seblar Dr/ Portland OR 97210.

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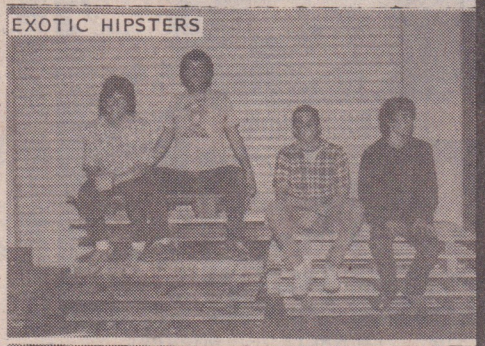
EXOTIC HIPSTERS

T.O.C.

DEAD MAN'S TWITCH

U.S.A./FITZ OF ANGER

MARIN CO. AND SONOMA CO.-Marin? Yeah, we know what people think of Marin. Rich suckers, lying in hot tubs, and driving around in Mercedes' and BMWs, right? Well, in part it's true, but the Marin punks certainly don't deserve the reputation of all being rich, weekend punks.

The scene is small but manages, thanks to the bands I'll mention later, to keep its head just above water. I think one of the reasons not many people put a lot of energy into the scene is that San Francisco is so close. Why struggle to put on shows and support Marin bands when you can just join the pre-made scene in the city and go to shows where there's an endless supply of people and bands?

In the past couple of months we've been fortunate enough to have 4 shows. Max from Sonoma put on a great outdoor show in Cotati, sonsisting of TRIAL, PUBLIC DENIAL, the SKIRTBOYS, FOUR-TIME LOSERS, and probably another band that I missed. The Sleeping Lady Cafe in Fairfax is sporadically allowing shows again, when the cops don't close us down for noise. A benefit for the anti-nuclear Abalone Alliance was held with LUDOVIKO TECHNIQUE (ex- U.X.B.), FITZ OF ANGER (ex-T.O.C. and ex-U.S.A.), and the PUKES, and was pretty successful. A soundproofing benefit for the Lady with C2D, TREASON, and BARELY HUMAN was shut down for--you guessed it--noise complaints. The latest show was really surprising-- the CIRCLE JERKS in Marin? Yep. Unfortunately, it was a drag because it cost $6 and was short- 3 bands and done by midnight.

Up in Sonoma County there's also a scene, consisting mostly of parties where bands play. I think the scene seems tighter there because they're further from the city and rely on each other instead of hopping the bus. Rumor has it that the late, great T.O.C. is re-forming, maybe with a new bass player. Other bands are PUBLIC DENIAL, who've been around for a while, the SKIRTBOYS and FOUR-TIME LOSERS, who are relatively new, and DOUBLE CROSS, who are in limbo trying to replace their singer and bass player.

Back in Marin, DEAD MAN'S TWITCH is the latest name and line-up to a group whose nucleus has gone under different names for about 6 months, described as industrial/noise type music. The PUKES are the oldest surviving band here. They break-up and re-form constantly, but you can always be sure they'll be around. They were formed by singer Ricky Puke, whose technique for vomiting at will can make just about anyone sick. U.S.A./FITZ OF ANGER are a band with interesting songs and lyrics. At one Mab show, singer Dino got some people pretty pissed off by telling them to quit thinking about their pink hair and look at what's really happening. Life isn't a punk rock show. When beachbum Dino headed back to Santa Barbara, they got a new singer and changed the name. EXOTIC HIPSTERS, all fans of 60's music, decided to form a garage-type band. They just got a new singer and are putting together a tape.

That's it for now. If you have any (or need any) info, write: Kent Jolly/ P.O. Box 98/ San Anselmo CA 94960/ (415)456-3061.

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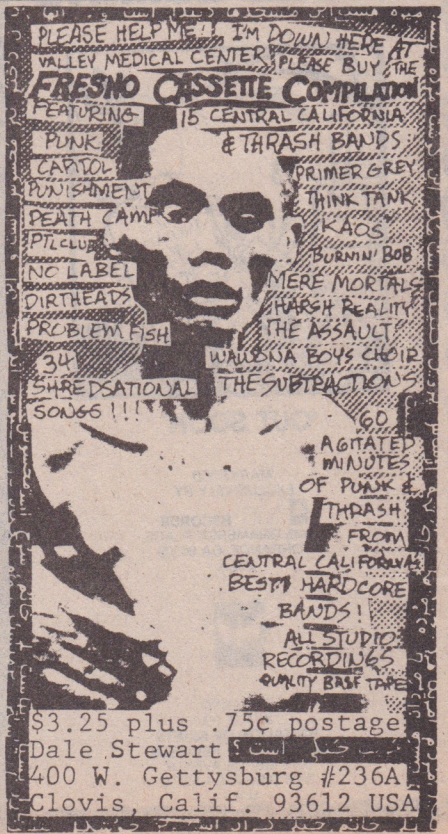
~~SOON: [illegible]BOA*TSOL*MDC [illegible]45 GRAVE~~

As of June 16, there will be no more punk shows at the On Broadway in San Francisco. Dirk Dirksen, who in conjunction with Paul Rat, has been putting on shows there for the last several years, lost his lease to a party that will be doing disco shows of some kind. This, along with other problems, like constant damage to the physical plant of the O.B., rising violence, bands demanding too much, people sneaking in, etc, has led to the end of an era here. Dirk feels that "trash has taken over the scene. Yet, 85% of the people involved are as good as ever, but the few have become fascist, and no one is standing up to them." But, being a trooper (10 years of doing gigs), and despite his sometimes bad health, Dirk will continue to do shows elsewhere, including at the Mab, where he did so for so many years at the beginning of the S.F. scene. Paul Rat is talking about moving back east for a while to try shows there.

Meanwhile, any bands interested in doing shows in S.F., especially those out-of-town and foreign bands planning to tour the U.S. this summer, should contact Dirk at (415) 474-1926.. Hopefully, he will be able to accomodate you with dates, and MRR too will be trying to work closely with Dirk to make this transition possible. If you have problems setting things up or getting in touch with Dirk, please let us know, as cooperation between all concerned parties (fans, bands, promoters, media) is mandatory at this stage of the game.



SQUATTING IN SAN FRANCISCO

by PETER PLATE

photo by Denise

UNITY INSTIGATION playing at the vats, a focal point for some squatters and punks. Since the 'mysterious' fire that preceded the eviction of many punks and bands, people have been congregating on Sundays outside, where free shows take place.

In the 1980's, the spectacular threat of the international arms race dominates most political activity. However, laboring almost unnoticed within the shadow of the anti-war debate is our daily holocaust. We can see the consequences of this kind of war everyday in the streets of American cities.

A stroll along the major streets of any cosmopolitan urban arena will bring you in contact with armies of homeless people. Thousands of human beings, the legions of the dispossessed, can be found at soup kitchens, parks, and most prominently, in city jails and mental institutions. On a nation-wide basis, authorities have estimated that 3-4 million Americans are homeless.

In San Francisco, suffering within sight of world headquarters for the Bank of America, approximately 15,000 people live in the streets. Their plight is wantonly ignored by the city government. This governing body proclaimed a budget surplus in 1983, while simultaneously cutting back on funding for city-sponsored homeless shelters. In 1984, the Mayor's Office says the problems of homelessness are to be resolved only by the jurisdiction of the State of California. The Mayor's Office though, through the auspices of the city's Redevelopment Agency, is the largest single cause of evictions. The "redevelopment" program, which began in the mid-1960's, has caused the displacement of tens of thousands from the Fillmore/Western addition neighborhoods, as well as the South of Market area. The George Moscone Center, the location of this year's Democratic National Convention, was once the site of a San Francisco blue-collar working class neighborhood. It is interesting to note that the last major general strike in North America, the S.F. strike of July, 1934, grew out of this now non-existent neighborhood.

The city government, through a series of mass evictions and speculative ventures, much of which has been funded by Federal sources, is the possessor of hundreds of abandoned buildings--this in a city where thousands of people try to survive in the streets, facing daily harassment by the police. In a city where local funding for homeless people has been blatantly curtailed, the plight of street people has reached the point of no return. In the spring of '83, the mayor diverted funding for housing shelters into increased funding for welfare programs accessible to homeless people. In turn, the Social Services Department refused to give aid to the homeless because street people don't have the residential addresses necessary to be processed for the dole. The bureaucratic farce continues, rolling over the lives of the thousands who are unable to survive in one of the world's largest capital investment centers.

Almost invisible, a new possibility has arisen: squatting, the seizure of anandoned buildings from both the private and public sectors, is rising. Squatting is a widely accepted social phenomena in Western Europe. In England, Holland, Denmark, and Germany, the efforts of squatters, defying both police and government, have received international attention. A new "social" economy, in resistance against capital, has grown out of the ruins of scarcity. The Bay Area is a region where squatting is beginning to emerge as an inevitable means of social warfare. In the fall of 1980, in the flatlans of Berkeley, a squatting group took over and renovated a series of adjacent residences. Their efforts were successful until stymied by the allegedly sympathetic city council. Since then, squatting in San Francisco has slowly increased its momentum. In 1982 and early 1983, squats were initiated in the Haight- Ashbury, South of Market, and North Beach districts. By February of 1983, at least 10 active squats, numbering some 200 members, were in motion. The most prominent of these projects was the Polytechnic High School squat in the Haight. Polytechnic, abandoned for over a decade and coveted by the University of California, was an operative endeavor for over 3 months, until the police, acting on behalf of local merchants, forced an eviction in Feb. '83. At the moment, an estimated thousand people are occupying abandoned real estate in S.F. These squatters are the most marginal of society's members, many of them, being young blacks or punks, operate clandestinely for fear of police reprisals.

San Francisco is a city where class hierarchy, the contrast of rich against poor, is defined by the skyrocketing value of real estate. The bankruptcy of the open housing market has resulted in a less than 1% vacancy rate...in a town where the rents are the third most expensive in the U.S. Squatting is completely illegal here. Police visibility is very intimidating, especially in these days before the Democratic Convention. Most community organizations work hand in hand with city government, and refuse to support urban homesteading as an alternative to homelessness. But with 15,000 human beings desperate for shelter in a metropolis with a thousand neglected structures, the obvious equation, the inevitability of squatting, is here to stay. The antagonistic presence of both police and government serve no other purpose than to strengthen the prospects of self-determination. Defiance of the war economy starts in the neighborhoods we live in. And squatting begins at home!

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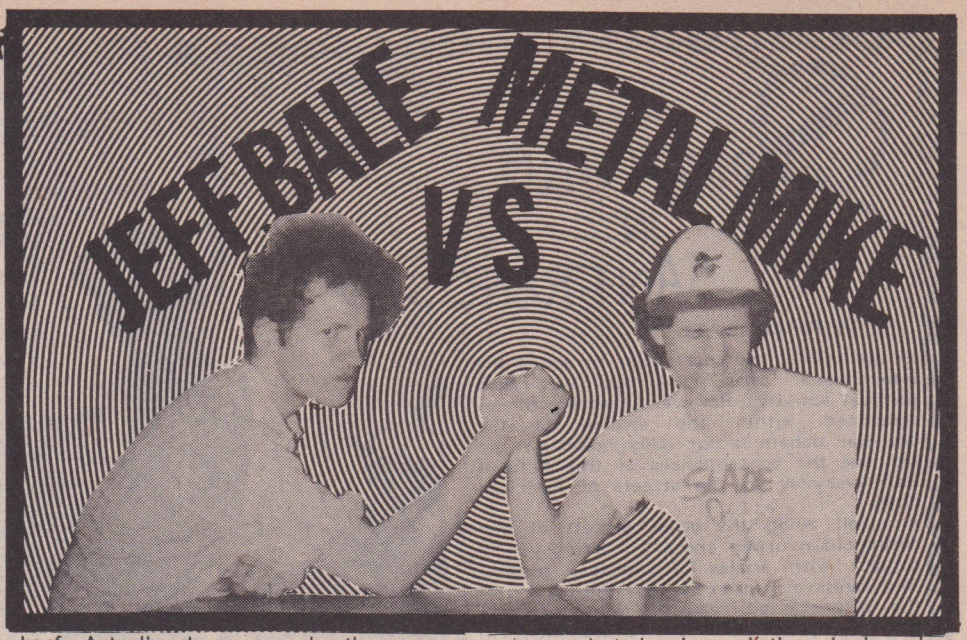


In this article, rock 'n' roll burnouts Mike Saunders (who was first spotted in a Little Rock garage behind a drum kit with SOCIETY'S OUTCASTS in 1966, and was last seen singing for garage punk band the ANGRY SAMOANS, not to mention stints with VOM, the FRIED ABORTIONS, and LENNONBURGER) and myself, Jeff Bale (who was once the singer in WAR ZONE, Nor Cal's first political thrash band, and can now be seen performing vocal duties for LENNONBURGER and shit work for MRR), will do for some of the crucial issues of our time what LENNONBURGER have done for modern music. When two brilliant minds like ours get together, diarrhea flows freely and profound solutions to age-old crises emerge. Having dealt so effectively below with the truly significant problems of our era--the worth of JOHNNY COUGAR, whether LOVERBOY should be tortured or merely killed, and whether TRACY ULLMAN is keener than CYNDI LAUPER-- us two retarded geniuses have consented to reappear in a future issue and solve matters of lesser import such as nuclear disarmament, the location of the Palestinian homeland, U.S. intervention in Latin America, the budget deficit, and universal brotherhood. Please let the following pearls of wisdom "trickle down" into your consciousness if you hope to increase your self-awareness and become a better person. Really, maaaan!

PART 1-JUKE BOX JURY

1) Tracy Ullman's "They Don't Know About Us" vs. Cyndi Lauper's "Girls Just Want To Have Fun"

M: Man, I think Tracy's has to be one of the songs of the year. Cyndi, I don't know.

J: Well, I'll tell ya, Ullman's song does have that 60's girl group sound, but it's kinda wimpy. Cyndi's has a lot more punch.

M: Are you saying that Cyndi Lauper is the 'here and now'?

J: Yeah, Cyndi is really what's happening. She's where it's at.

M: I like that song, but I don't know about her. She's a little lame.

J: She's totally lame, but it just goes to show you that even the lamest person in the world can make one great song.

M: But here's the question that'll interest market researchers: where do you draw the line between a lame person who makes a song you're gonna buy, and another lame person who makes an even better song that you don't know about buying?

J: Well, I draw the line in my forehead with a razor. Seriously, I really don't know, Mike.

M: What you're saying is that Tracy Ullman is going to vanish and go have her TV show, and Cyndi Lauper is going to stay around, you know?

J: Yeah.

2) T.S.O.L.'s "It's Grey"

M: Wait Jeff, you only played half the song. J: Yeah, that's because we both have the general idea. Despite the totally pretentious intro, and the weak Jim Morrison rip-off vocals-- actually they're pretty good as rip-offs go-- it's a pretty decent song. It's got a lot of tasty guitar parts, and much more class than they have live, I'll tell you.

M: If Billy Idol is bad music, then this is definitely stuff to scare dogs by. That's not a compliment. Would you say this is rock'n'roll or punk or some permutation?

J: I would say it's a good, non-categorizable cut, unlike some of the boring rock-oriented numbers on that LP.

M: So, they're really not "rock'n'roll" enough to open for BAD RELIGION?

J: Not quite, but give 'em another LP or so. They'll be ready after one more album.

3) Johnny Cougar's "Authority Song"

J: I don't care about this. I always thought he was useless. That makes me barf. Actually, I can see why the average American fan would really go for that record.

M: What can I say? I think it's one of the songs of the year.

J: I think you've got a serious mental deficiency. I suppose you like his song about America, too?

M: What are you saying? Are you criticizing his political stance?

J: I don't even know what it is. Do you? Does he?

M: No, I really don't think so. He has enough trouble figuring out three chords for his next song, but they are good songs.

4) Denise Williams' "Let's Hear It For The Boys"

J: Totally schmaltzy, A.O.R. disco instrumentation, but it's got a good hook in the chorus.

M: Was that BLACK FLAG? No, we haven't gotten to them yet.

5) BLACK FLAG's "Scream"

J: "I'm supposed to keep my cool. I'm supposed to keep it together." was that Ozzy Osbourne?

M: No, it's Henry Rollins.

J: I was on the verge of falling asleep to that one.

M: I disagree Jeff, I think you're way out of line. I think any band that can combine the worst moments of HAP SHESH & THE COLOR CODE and BLACK SABBATH is a force to be reckoned with. I think it's really impressive. Furthermore, it proves that a record doesn't have to be good to be interesting. A bad record can be every bit as interesting and spellbinding as a really good one. And, in doing so, BLACK FLAG has broken all the rules of punk rock once again.

6) (mystery track) Billy Joel's "The Longest Time"

M: Do you know who that is?

J: It sounds familiar. Oh, yeah, that's ol' "insect eyes" trying to make a 50's comeback in the 80's. Right?

M: In my opinion, what you have there is a case of the song, not the singer. This is a great record, and you can say that that kind of stuff should be on the radio, but the only reason it is is because it's Billy Joel.

J: That's the pathetic part.

M: Yeah, only assholes have the opportunity to be on the radio, like you were saying at the KALX seminar. If it doesn't show up on the computer print-out, forget it.

J: I don't know, Billy Joel has a certain something...

M: That turns you on?

J: ...(laughter), yeah, maybe it's those bug eyes.

M: I think he learned all the rockstar moves, but he learned them backwards. Have you ever seen him on TV?

J: I've tried to avoid that experience.

M: It's a happening record.

7) The new BARRACUDAS LP

M: Dealing with today by playing the music of yesterday, that's the BARRACUDAS.

J: That's my line. You ripped off my line!

M: Yeah, and the BARRACUDAS have ripped off the FLAMIN' GROOVIES' line. So what else is new?

J: They're an example of a band that started off OK, got really good, and then wimped out.

M: They've turned pathetic. In fact, this stuff makes me puke. If there's anyone out there who'd like to play 60's punk with guts- like the MC5-please contact me or Jeff c/o MRR, and we'll make you famous.

PART 2-DISCUSSION

M: Do you think MTV is evil, or just boring?

J: I think it's pretty boring and mindless, like almost everything else on TV.

M: But there's still an inherent entertainment value there. You see something you usually haven't seen before.

J: Maybe, but it's usually something you don't care about seeing.

M: You're saying you wouldn't watch LOVERBOY on TV?

J: I wouldn't watch LOVERBOY anywhere. Actually, I might check 'em out on TV for a few laughs, since you can't find any yuks on the sitcoms.

M: I think you're really insulting Canada by saying that.

J: I think Canada is insulting us by producing such clowns.

M: C'mon, Mike ????? is a rock'n'roll animal. J: I'd like to watch LOVERBOY getting hacked up by Jason from "Friday The 13th".

M: I think "Queen Of The Broken Hearts" is the video of the year, but I wouldn't go to the Cow Palace to see them. Along that line, the fact that a band has to have $30,000 to make a video on MTV--is that really any different than the way it's always been?

J: Unfortunately, no.

M: It's a closed shop.

J: Yeah, but the commercial shit today is better than it was in the early 70's.

M: Thanks to who?

J: Thanks to Cyndi Lauper.

M: And Johnny Cougar.

J: Thanks to the new GO-GOS single, which is pretty damn good, and to "In a Big Country" by BIG COUNTRY.

M: Yeah, that GO-GOS song is great. But whatever their qualities or weaknesses, wouldn't you agree that they really made a virtue out of what all punk bands did in the first place, which is economize song

length and structure, just like the way songs were done in the 60's?

J: They just made good little pop ditties.

M: That's a big improvement over Boz Scaggs.

J: Fuck yeah, at least 10 times better than that. But that isn't saying too much, 'cause 10 times nothing is nothing.

M: The question is: why does the music scene depress everyone even more than it did in Boz Scaggs' heyday? Because they want to feel hopeful but they don't, due to the failure of punk/new wave to change anything. Everyone knows that the music scene is as worthless now as it was ten years ago.

J: Well, it's more monopolistic now, but like I said, commercial music is better now then in the 70's, though it's much worse than it was in the 60's.

M: By the same token, do you think the SEX PISTOLS and the CLASH are any more pertinent or relevent or listenable than KISS or AEROSMITH? What would you do if you had to choose between your CLASH records or your KISS records?

J: I don't have any KISS records. Actually, I do have one. But the way I look at it is is that AEROSMITH had one great song...maybe.

M: And the SEX PISTOLS had one great song.

J: The SEX PISTOLS had many great songs. KISS had one or two, but KISS and AEROSMITH didn't represent anything except vacuous hedonism. There's nothing wrong with hedonism, but there is something wrong with vacuity. KISS and AEROSMITH had filled a void with more nothingness. The PISTOLS and the early CLASH offered an alternative.

M: But you wouldn't hold KISS responsible for the awfulness of IRON MAIDEN and the SCORPIONS, would you, apart from the fact that they continued in the same tradition?

J: All I know about Heavy Metal is that I've never liked it. I hated it before it was even called Heavy Metal. In fact, I made fun of people who liked LED ZEPPLIN in 1968. But VENOM's records might be better than the new BLACK FLAG album.

M: I'm not going to argue there--you're way over my head (laughs). But I will argue about the FLESHTONES. They really make me sick.

J: I think they are totally great. They rule, at least live. They're the most fun band in the world to see.

M: You think that recollections of the 60's by people who didn't know shit in the first place should be allowed to form a continuim?

J: I think that they write really catchy songs with nifty little handclaps and "oooh oooh oooh oooh" choruses. Every song is a fuckin' gas. You can sing along and bop to them. They just condense some of the best 60's elements in their songs, and if you don't like them, you need to get a hearing test.

M: Are you saying that they should be allowed to cover a STANDELLS song?

J: Nobody should be allowed to cover a STANDELLS song.

M: We're in agreement there. To what extent should the 60's be allowed to live on in the repertoires of lame-brained bands?

J: It's the spirit of the 60's punk bands that should be re-introduced, not the form on a note-by-note basis.

M: The notes weren't all that interesting in the first place.

J: The reason they were interesting is that they were played with feeling in somebody's garage, so the sound came out totally raw and abrasive. Not like the 3 O'CLOCK going into a 24-track studio and reproducing a similar chord progression., which just results in syrupy schlock.

M: You're saying that an expensive attempt to recreate the LEFT BANKE sound is not worth the effort? (laughter)

J: The LEFT BANKE sound, with all the strings and horns, wasn't worth producing in the first place. But I did like "Walk Away Renee".

M: It's also remarkable that most of these revival bands don't even know that you have to play Fender Telecasters to really get that sound.

J: Or Rickenbackers.

M: But a lot of neo-psych bands try to sound like Jim McGuinn of the BYRDS.

J: Yeah, most go for the folk-rock sound, not the true 60's punk approach.

M: They're trying to recapture the spirit of the SONICS on Jim McGuinn's equipment. It can't be done, and it's pathetic. Greg Shaw has an awful lot to answer for (laughter).

M: Speaking of putrid musical cliches from the 60's, have you heard the new hit by the ROMANTICS?

J: No, I haven't heard that, but they had one classic DAVE CLARK 5-style song called "What I Like About You".

M: I'm talking about "One In a Million", which has an awful BUCKINGHAMS riff.

J: Yecch, the BUCKINGHAMS were the worst band to come out of Chicago, except maybe the FLOCK.

M: And they're being resurrected on MTV at this very moment. In other words, if the BUCKINGHAMS were making videos now, they'd be hanging out on boats with bikini-clad girls.

J: And doing the theme song for the remake of "Where The Boys Are". But at least the ROMANTICS had a couple of great songs.

M: Anyone from Detroit probably has brain rot. Now let's talk about "professional" punk bands.

J" I hate professional punk bands. It should be a contradiction in terms. Any punk band that wants to "make it big" in the normal way isn't really a punk band, if you ask me.

M: Maybe, but aren't the CIRCLE JERKS the best punk rock band that you can see in the whole wide world? I mean musically. Is there anything lacking, theoretically?

J: Personally, I think they're a great, enjoyable band, but at this point they might as well be playing hard rock. Their dumb-fuck manager called us and said they weren't a punk band, but they were playing something called "slam rock". We told him he had his head up his fuckin' bunghole, but the very fact that they'd have a manager like that tells you something about the CIRCLE JERKS.

M: So here you've got a really talented band stuck in a rock ghetto.

J: Right, but it's of their own making.

M: But maybe they'll go out and eat up the MOTLEY CRUES and QUIET RIOTS of the world.

J: But then would they be a punk band?

M: Does it matter?

J: Maybe not.

M: Getting back to MTV, I think novelty has a real virtue within the musical context of pop/rock music.

J: Speaking of novelty, I think Weird Al Jancovic's song "Eat It" is a classic of the modern age.

M: I laughed. I laughed my butt off. The fact that he can appear on radio and TV says something.

J: If it's enough of a gimmick that it catches on, the biz might take a chance on you.

M: Maybe rock'n'roll is a novelty anyway.

J: It isn't anymore, though, is it?

M: That's because too many people try to make a living off of it, and some do: like X.

J: I hate their grinning guitarist. He looks like he's had a lobotomy.

M: But he does a pretty good job of recycling Chuck Berry riffs in the 80's. I have a lot of respect for X. They go in every year and make a record in order to make a living at it. At least they serve as a role model for the GO-GOS. They worked very hard, but the GO-GOS got rewarded instead. X are still banging their heads against the wall. So I guess Gina Shock is cuter than Billy Zoom, and that's what selling music usually boils down to.

J: For some people. Either that or it's bending over and prostituting yourself.

M: Yeah, and in any complete discussion of the music scene, you've got to come to terms with the political skateboard bands. (laughter).

J: Right.

M: A skateboard benefit for Kamchatka is only weeks away now.

J: I also heard that some of those bands were going to raise money so that the Malaysians could get new wheels for their skateboards. That's what I call international solidarity!

M: OK, here's the big question. It's so big that I've been putting it off till last. Do you think the MONKEES are more relevant to music history than BLACK FLAG?

J: That's a tough question Mike. The stature of the MONKEES has risen as we've moved further away from the 60's. At the time, they were considered a joke.

M: Nowadays, Jimi Hendrix is a mere footnote to the MONKEES chapter in the history of rock'n'roll, because he opened for them on that first tour.

J: Besides, he was the first HM guitar wanker, except maybe for Jimmy Page.

M: And no band would ever have the nerve to cover a MONKEES song, just like they stay away from BEATLES covers.

J: Except LENNONBURGER.

M: And the SUICIDE COMMANDOS, who covered "She", almost on a comparable level.

J: Think of it this way: Jimi Hendrix led to HM, which is enough of an indictment in itself, while the MONKEES led to the GO-GOS. What an inspiration!

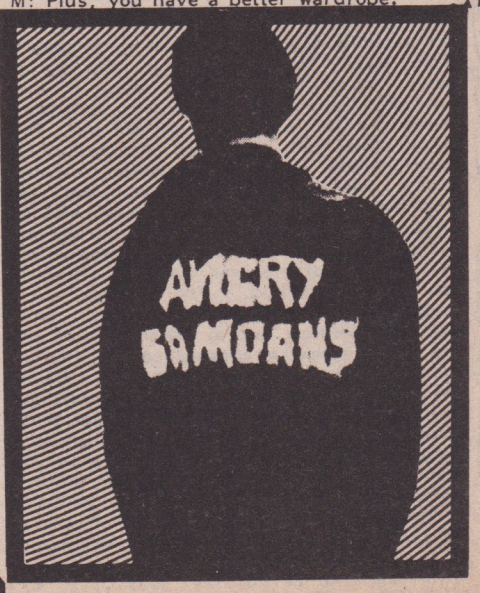
M: Finally, at what point does boredom become actual pain, e.g., the state of heavy metal for the last 5 years? At what point does the accumulation and preponderance of mediocre punk music result in the same audio pain?

J: That's a great question. I haven't reached that point in terms of punk yet, but I suppose it's in the realm of possibility. Like everything, there's a few innovators and a million sheep, but if you like certain style enough, then you can put up with a lot more sheep.

M: In other words, you're saying that you're the hardcore equivalent of a JUDAS PRIEST fan.

J: I wouldn't say that, because I discriminate between the good and bad.

M: Plus, you have a better wardrobe.



Within the last couple of months, there has been a dramatic rise in the number of punks taking part in demonstrations in and around the S.F. Bay Area. We have become a noticeable enough force at these events for even the "straight" media to make mention of this fact. The types of demonstrations range from anti- nuke and anti-Reagan Administration to animal rights and tenant rights rallies. Although punks have sometimes been visible at various protests for the past several years, why is there a sudden upsurge in the number getting involved? Are more becoming politicallly/socially aware (even as we complain about mounting apathy within the scene? This articles summarizes discussions with some people who actively participate in many local demonstrations, and is an effort to explain this new development and perhaps encourage some of you to get involved.

Dave is a member of a Bay Area-based, autonomous affinity group called "Domestic Terrorist?", made up primarily of punks, which utilizes non-violent direct action to bring public attention to what it considers some major problems facing the world today. This direct action is often in the form of "die-ins", which serve to show the immediate after-affects of nuclear war. By taking this sort of action, the group is accomplishing something on more than one level; besides the symbolic message involved, these people are also physically attempting to stop the manufacturing of nuclear weapons and the advancement of the Administration's war machine, using a non-violent method. The group has conducted die-ins at the P.G.&E. and Bechtel buildings, and at demonstrations at the San Francisco appearances of Henry Kissinger and Casper Weinberger. Dave has been arrested for his involvement at some of these events, but doesn't let that affect his level of activity with the group, because for him, this sort of political involvement takes precedence over work, school, etc. He sees the Kissinger protest as the point where suddenly a lot of punks became involved, a development he hopes will continue. It is important for people's involvement to be positive, says Dave, so that others view the counterculture as a positive force, as that's the way our generation will be able to push forward into action. He believes that if any changes are brought about by this generation, they will emerge from the punk scene. The most effective way for people to participate at demonstrations , he says, is by working with close groups of friends who are interested in approximately the same level of involvement and activity, and would therefore tend to provide the most support for one another. This also enables the concensus form of decision-making to work. All decisions are made and agreed upon by discussion and give and take, which can function well with small groups of friends.

Robbie and Kevin are from the band @ STATE OF MIND and have taken part in various protests, and although they believe that some good results from such activities, they also see a negative side. They view (and believe that the government shares this view) demonstrations as a sort of pacifier, in the sense that people participate, release their anger concerning the topic at hand, and return to their normal lives without having accomplished anything. Neither of them belongs to any kind of group which plans specific actions, because they believe that a group will inevitably develop some sort of "leader". The more positive result they see stemming from protest actions is a heightened awareness that other people develop, something which especially occurs when there is extensive media coverage. For punks in particular, demonstrations can be a positive experience because it unifies them with others. Although they often undergo negative treatment in everyday life because of the way they look, punks are accepted by other segments of society with whom they are protesting, because it becomes known that they share some ideals. One of the reasons Robbie and Kevin offer to explain the fact that many punks attend protests, and then don't seem particularly active, is because they are so visible and are therefore primary police targets.

Eddie, who is a member of CONDEMNED TO DEATH, shares many of Dave's attitudes. He too considers himself a pacifist, and has participated in die-ins. And he, like Dave, has been arrested for these activities. He says that the threat of prison is no deterrent, explaining that once people overcome this threat of punishment, the police lose their primary weapon to "keep people in line".He believes that the most effective politics occur at the street level, and that demonstrations are a way of making public statements about the conditions of "little people". Protests serve many other functions, according to Eddie; there are, of course, the more obvious accomplishments of trying to educate people and drawing media attention to the problems being focused on. But such events can accomplish much more- one very important aspect is that they unify people who share common goals, but who are normally segregated from one another. When enough people are unified, they become strong enough that they must be taken seriously. It's important that punks are getting involved, says Eddie, because counter-culture music has always been a catalyst for progressive change. His involvement in demonstrations coincides with his lifestyle and his music, in that they are all anti-establishment; it is the embodiment of what he considers important in punk--going out and making yourself heard.

BY ERIKKA

By John O'Hare

On O'Farrell Street outside the Hilton, a mounted police officer pushed into demonstrators protesting U.S. policies in Latin America

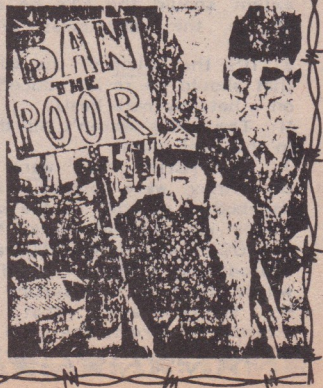
Ending the world with a chuckle, not a scowl

By Stephanie Salter
Examiner staff writer

"This is just a way to make your point without wiping yourself out," said Pamela Osgood of the Livermore Action Group, an anti-nuclear weapons organization.

Osgood was one of hundreds of people who celebrated "The End of the World's Fair" yesterday in a Market Street parade and festival in Dolores Park. The event coincided with the opening of the World's Fair in New Orleans.

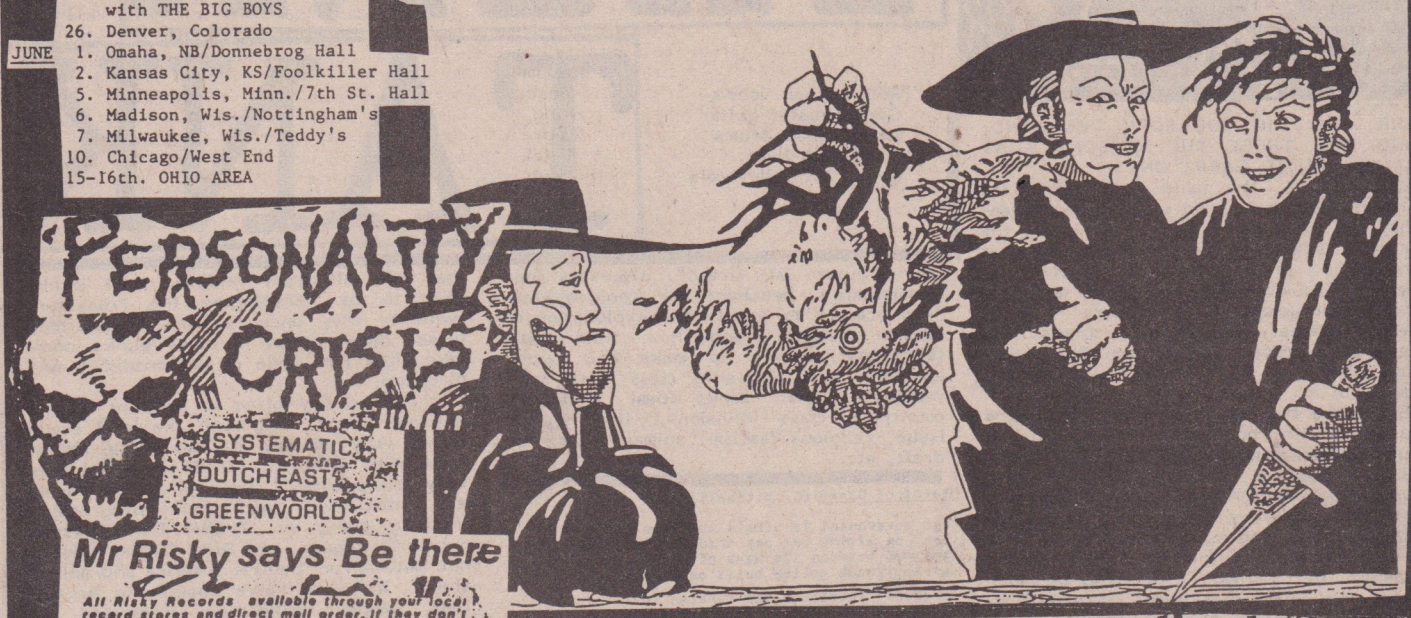
A veteran of traditional, solemn protests, Osgood said, "The matter of (nuclear arms) is so serious, if you do something sort of fun and satirical, you can make a point, have a good time and not be depressed."



INQUISITION TOUR

MAY
10. L.A./Cathay de Grande
11. Riverside/with YOUTH BRIGADE
12. Santa Cruz/Cha Cha's
17. SF/Mab/with THE AFFLICTED
19. SF/On Broadway/with THE BIG BOYS
20. Sacramento/Club Minimal/ with THE BIG BOYS
26. Denver, Colorado

JUNE
1. Omaha, NB/Donnebrog Hall
2. Kansas City, KS/Foolkiller Hall
5. Minneapolis, Minn./7th St. Hall
6. Madison, Wis./Nottingham's
7. Milwaukee, Wis./Teddy's
10. Chicago/West End
15-16th. OHIO AREA



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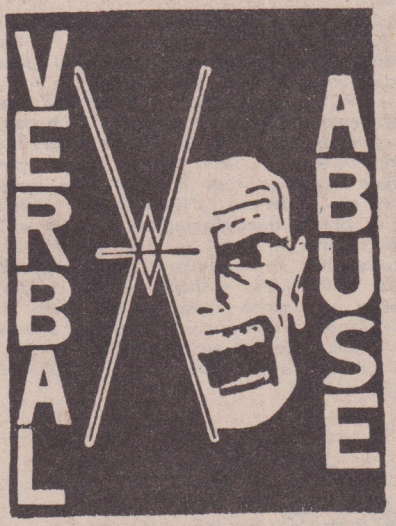

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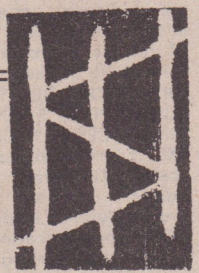

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THINK TANK

INTERVIEW BY DALE STEWART

Rob Mitchell-vocals
Gary Shuster-guitar
Matt Dunlap-drums
Scott Vick-bass
Gregg Mitchell-vocals

MRR: WHY DID YOU FORM THE BAND, AND ARE THOSE THE REASONS THAT CAUSE YOU TO CARRY ON?

GM: For me, the band is a vehicle to present information and socio-political ideas that will educate. I attempt to ignite the creative spark in everyone, whether that translates into something written or verbal. The definition of a think tank is a thought-provoking atmosphere where people gather to solve problems and generate a productive dialogue. That's why I'm doing this, not for the entertainment aspect of it.

GS: In the beginning, it was "pick up the guitar", with no need for a gigantic musical background. THINK TANK have since become a political statement, and everything we do has that bearing. We're not a beer band by any means.

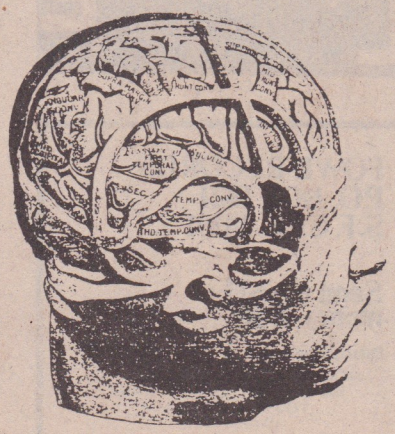
MD: Out of boredom, I craved to be in a band just for the fun of it. But then I realized that THINK TANK could be much more. It's unity that keeps us going--we all use our minds towards making things better. The fact that we are all good friends helps.

RM: After the MANIAX (Not So Quiet... comp LP), I wanted to be in a group that really said something about what bothers me and what must change. Along with our attitude, our musical style is also expanding--we do everything from thrash to rap.

MRR: SEVERAL OF YOUR SONGS HAVE SOCIO/POLITICAL statements. For instance, what is the message behind "Jane Fonda Genocide" and "Homophobia"?

GM: "JFG" deals with the syndrome that women everywhere must confront each day, the constant pressure to achieve a horribly distorted feminine ideal that is based upon surface qualities that overlook the inner worth of a person. "Homophobia" makes lots of punks uncomfortable. It deals with another kind of social sexism, the corrupt attitude that promotes the persecution of sexual minorities without valid reason, because of macho insecurities. Both of these songs are meant to encourage a more open, compassionate environment.

MRR: WHAT ARE SOME OF YOUR OTHER SONGS ABOUT?



GM: "Quest Of Greed" discusses our government's penchant for conjuring up "red scares" to justify the exploitation of smaller nations, and how this media fabrication serves to make the public apathetic and the elite class even more wealthy. Other songs deal with the country's class divisions, the nuclear issue, religious fascism, animal abuse, the draft, etc.

Quest of Greed (G. Mitchell)

our government is afraid to try a new system
bent on wiping out any trace of Socialism
trapped between the jaws of capitalism
an ambiguous policy built on indecision

chorus: fabricate the russian threat
to increase the military budget
world-domination plants a seed
nurtured by the quest of greed

whitewashed into right-wing tradition
without examining alternative options
our public is consuming media distortion
lies that perpetuate mass isolation

chorus

human needs neglected by the elitist faction
complacency created by empty promises of action
huge profits from third world exploitation
protest thwarted by the tools of repression

GS: "For The Five" traces the history of "propagandists of the deed" and their trials by the media. There are many parallels between those indicted by the Haymarket Trial and the Vancouver 5. I also wrote a song called "Animals", which equates many 'civilized' acts with those of animals. How can we make the eating of meat into a cultured activity?

MRR: HOW IS YOUR DEMO TAPE DOING?

GS: I feel that we weren't ready to record our demo when we did. Since then, many of our songs have been re-defined. Now we're ready for our EP, and it'll shred!

MD: We sent our demo to a few places, but really got no answer. Then we met with Paul Dawson from Fowl Records. He liked our 9- song demo, and now we are set to record for a 6-song 7" EP on his label in the near future.

GM: It will be called Knowledge Is Power, in keeping with THINK TANK'S personal creed. We are very excited to finally have our words and music conveyed to a larger audience. Originally, we wanted to record on a Fresno label, but this opportunity allows us to avoid risking the financial end of it. We couldn't pass on Fowl's offer at this point in time.

MRR: HOW DO YOU FEEL ABOUT THE LOCAL PUNK SCENE, AND THE NATIONAL PUNK SCENE IN GENERAL?

GM: I am semi-disillusioned with the local scene. It seems that the new breed of punks aren't very interested in productivity. While we are interested in using communication as a means to achieve a liberative change, many punks use the movement as a mask for their own belligerence, tarnishing punk's original aspirations and ideals. But I put my faith into the growth of the zine culture, which represents the intellectual segment of the movement. While it's the literary material that will ultimately endure, most punks seem to be worshipping the "rockstar" mentality they once rejected. I can only forsee degeneration if those punks don't take on a new code of responsibility and direction.

GS: It's not my place to comment on the National Scene., although the local scene seems very dismal. We played a recent show with SPECIAL FORCES, and I was very disappointed. Most of the audience was intoxicated, with little progressive thinking going on. THINK TANK passed out lyric sheets, and Blitz fanzine passed out material on Central America and animal abuse. We were naive enough to believe that people would be interested in education. They made nice paper airplanes. The few remaining thinking punks must effect an overhaul to turn the scene around.

MD: The Fresno scene is happening. I see the Quincy punks and wish the rednecks would realize that they are hypocrites, calling themselves punk and then trashing halls and fighting, only hurting the scene. All scenes go through these immature stages, but I've had enough.

SV: The scene seems to be stagnating, in that the cool punks aren't speaking out against the jocks who ruin it for everyone. People must not be afraid to confront this attitude.

MRR: ARE YOU INTO DRUGS?

GM: I follow the straight edge ideology, and I don't care if anyone thinks that it's preaching. Preaching can be fine if you can extract ideas from it. Drugs are an expensive, wasteful practice that can consume entire lives. I get my own satisfaction from creative projects, not diving into the smug safety of drug-induced escapism. It's tragic that the punk movement is leaning towards the crippling "let's have a party" ethic.

MD: I may have a beer or two, but that's it for me. If you figure how much money you spend on drugs, you could buy a skateboard or an instrument and start your own band.

GS: If other people want to do drugs, and can keep it under control, that's their own decision. It's a matter of momentary enjoyment vs. lasting effects. I don't ever want to be told that my habits have been killing my brain.

MRR: DO YOU GET MUCH MAIL, AND DO YOU ENJOY COMMUNICATING THROUGH THE MAIL?

MD: I get lots of mail in connection with Stop Skate Harrassment zine, but most of that is asking for free issues, etc. I cannot give out free issues and stay afloat. Sorry. But I do enjoy communicating through the mail, especially to far off lands.

MRR: TELL ME A LITTLE ABOUT THE FANZINES YOU PUT OUT.

MD: S.S.H. is a zine that started over a year ago. It has progressed from a 5-page nothing to a 11-17 something, and I'm proud to be part of it. I'm only 15, so it's

not too professional. but the goal is to improve.

GM: I contribute to Gary's mag, Blitz. Economics controls everything, and we are the victims of the monetary axe, slowing down publication. It's not so much a fanzine as a magazine, devoted to thought-provoking essays and other material. We don't fit into a specific genre, and that's the way I want it to be. Blitz and THINK TANK are my main thrusts in the punk scene.

GS: The next issue should be out terribly soon. We've been going strong for over a year and our circulation is growing all the time, although ads are rather difficult to obtain. Help us out there, OK? Promote thought.

GM: I'm primarily a writer. I'm a published poet and plan to become a journalist who will make the transition to full-time novelist. Currently, I'm the editor of my school newspaper, Junior Class President, and recently directed a fashion/art show. I lean towards artistic endeavors-- I'd like to open a club or try performance art.

GS: School takes up a lot of my time. I'm in another band--KYBER RIFLES, which is a cross between '77ish stuff and ska.

MD: Skateboarding and girls.

MRR: YOU'VE TOLD ME ABOUT YOUR SERIOUS SOCIO-POLITICAL ISSUES. DO YOU HAVE A LIGHT VEIN IN YOUR SONGS?

GM: The trouble with most punk humor is that it is tasteless and juvenile. I'm in a band to convey a message, not take cheap shots and pander to the lowest common denominator. I think Woody Allen is funny, not Tesco Vee. We are here for very definite reasons. THINK TANK serves to educate audiences, open their hearts and eyes to new concepts, not go for guffaws.

GS: When I see 100& awareness in our audience, then I might consider writing something that concerns a less-than-relevant issue. If there ever was that kind of mass awareness, THINK TANK's purpose would be fulfilled. We could concentrate on effecting change, not simply promoting it.

FRESNO-HARDCORE

THINK TANK

THINK TANK
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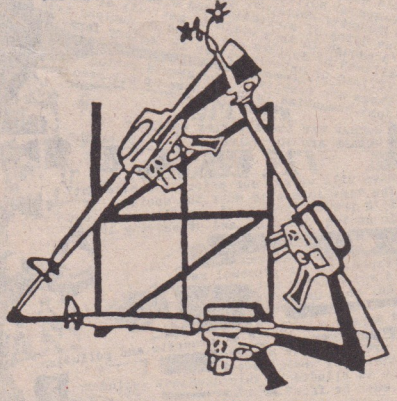
Fresno, CA 93711
(209)431-4449 (Matt)

REBELS INFIDELS



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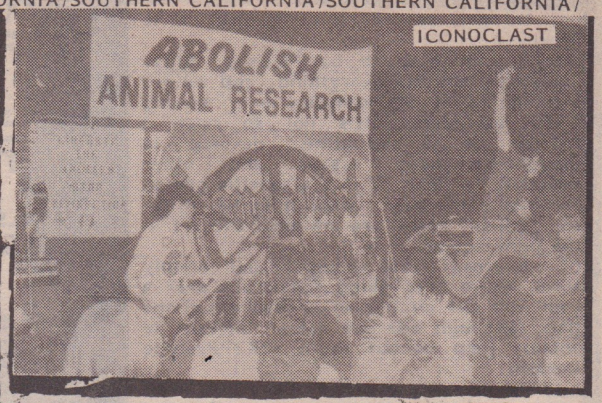
FOR THE MOST PART, THE L.A "SCENE" HAS BEEN ONE OF GENERAL APATHY AND DISINTEREST TOWARDS ANY SORT OF SOCIAL OR POLITICAL CHANGE IN THE WORLD ISSUES THAT AFFECT US ALL. THE PEOPLE WITHIN THIS SCENE OFTEN TEND TO REFLECT AND IMITATE THE SOCIETAL BEHAVIOR THAT WE INITIALLY SET OUT TO REBEL AGAINST.

BUT FINALLY, THERE SEEMS TO BE A NEW ALTERNATIVE, WITH NEW INITIATIVE IN GETTING THINGS DONE. OUT OF THE PREVIOUS DARKNESS COMES A GROUP OF PEOPLE AND BANDS, BROUGHT TOGETHER BY A COMMON INTEREST AND DEDICATION TO DOING WHATEVER IT TAKES TO BRING ABOUT POSITIVE CHANGE.

RECENTLY, A GIG WAS HELD THAT WAS DIFFERENT FROM ALL PREVIOUS GIGS IN THIS TOWN. BESIDES HAVING BANDS WITH SIMILAR DEDICATION TO THE CAUSE, THERE WHERE SEVERAL SPEAKERS AND CIRCULATION OF EDUCATIONAL MATERIALS DESIGNED TO MAKE THE MESSAGE MORE UNDERSTANDABLE AND TO GIVE INFORMATION ON A BROAD ARRAY OF SUBJECTS. IN GENERAL, THE EVENT WAS AN INCREDIBLE SUCCESS IN THAT IT PROVED WHAT IT SET OUT TO PROVE.



DOMINATION OR DESTRUCTION

WHY ARE THEY INTENT ON ACHIEVING WORLD DOMINION OR ULTIMATE DESTRUCTION? /HOW LONG WILL IT TAKE UNTIL PEOPLE ARE FREE TO LIVE IN PEACE?/THEIR ADVANCING GOVERNMENTS WILLING TO SACRIFICE LIVES FOR LAND/MANY BORDERS HEAVILY GUARDED TO FURTHER DIVIDE COUNTRIES AND PEOPLE/ A DESIRE FOR CONTROL IS A TWISTED DREAM WHICH KEEPS THE BODIES FALLING.

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All Photos: Havie M.

HONORABLE DEATH

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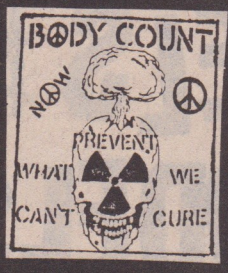
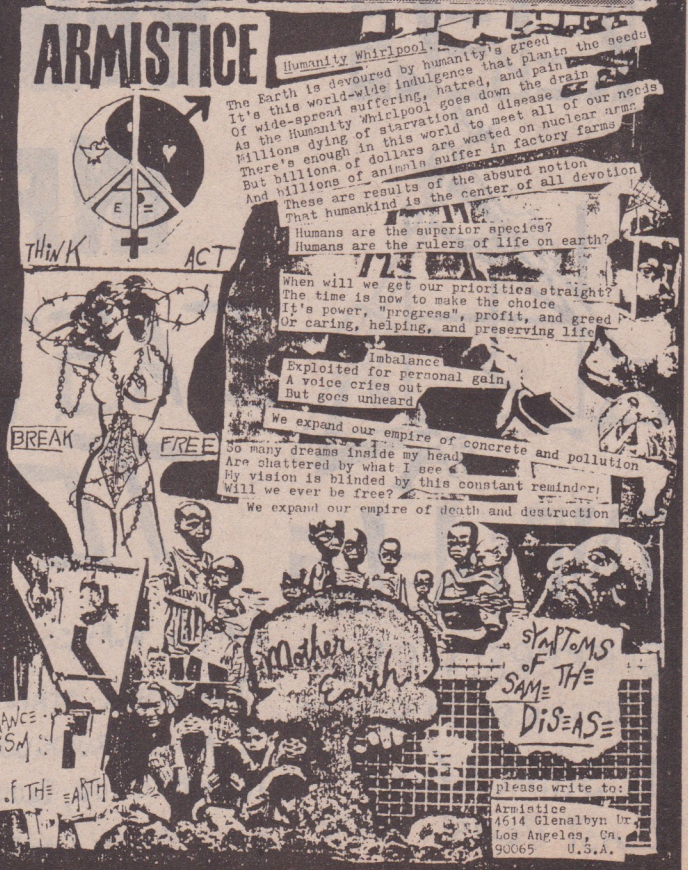
SOLDIERS ALL EQUAL/GRASP THEIR
WEAPONS IN FEAR/
AN ENORMOUS CRACK SOUND/FROM AN
EXPLODING PROJECTILE/
MY LIMBS AWAIT AMPUTATION/WHILE
I BLEED TO DEATH/
GOVERNMENT HONORS ME/FOR SERVING
THEIR COUNTRY/
IS IT AN HONOR/TO KILL AND DESTROY?
CHORUS:
HONORABLE SUFFERING
HONORABLE DESTRUCTION
HONORABLE KILLING
HONORABLE DEATH

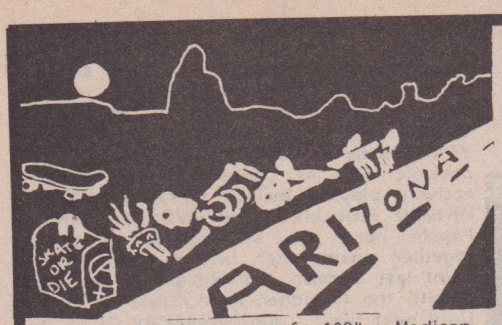
BODY COUNT
5301 KETTLER AVE.
LAKEWOOD, CA.
90713



The number of children dying from hunger and poverty is equivalent to dropping a Hiroshima bomb somewhere in the Third World every two or three days

WAR · HATRED · DEATH · DESTRUCTION · SUFFERING · GREED · IGNORANCE · INJUSTICE · POLLUTION · PREJUDICE · POWER · DOMINATION · SEXISM · ALL ARE SYMPTOMS OF THE SAME DISEASE · ALL MUST BE ALLEVIATED FROM OUR LIVES AND FROM THE FACE OF THE EARTH AND THE LIST GOES ON AND ON...





PHOENIX-In January of 1984, Madison Square Garden in Phoenix closed. Since then, there has been no real steady all-ages place to play. Shows continue to go on, but less often now. Nonetheless, the scene here is very healthy and productive, and there is a new warehouse set-up called Bundini's opening up...WE HOPE!

New records from Phoenix are many right now. MEAT PUPPETS II is out, getting great reviews in papers like Rolling Stone. The new area hardcore compilation, This Is Phoenix, Not The Circle Jerks is out now and getting its share of love and hate mail. J.F.A. has their second LP out too. The SUN CITY GIRLS debut LP is out. And the FEEDERZ LP just hit the shelves back home, and we suggest you shove your copy of it next to your BEATLES 'butcher' cover. The ZANY GUYS and MIGHTY SPHINCTER both have EPs due out in June. Recording projects from MAYBE MENTAL, JR. ACHIEVEMENT, and NOVA BOYS seem due also.

MEAT PUPPETS just finished a U.S. tour with BLACK FLAG, and J.F.A. and SUN CITY GIRLS leave for one in mid-June.

Area zines are: Gagging Dog/ 1624 Gaylon Dr/ Tempe AZ 85282, Notes From Underground/ P.O. Box 23316/ Phoenix AZ 85063, Positive Charge (not so, I think)/ 2703 W Larkspur Dr #G-33/ Phoenix AZ 85029.

New bands, not already mentioned, to watch for are: HELLFIRE, DOMINO THEORY, OUR NEIGHBORS SUCK, BLOODY FIVE, PORTRAITS IN ACID, EDDIE DETROIT BAND, SKELETONES, KIWIS, RHYTHM CLINIC, and the LIFE EXPECTANCY OF A FLY! (Many of these bands have been playing for years--I only call them new because most of you haven't heard of them). Bye, Tony Victor.

MIGHTY SPHINCTER

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UTAH-Lots to report in little space. Brad Collins has been promoting shows here at the Indian Center and is selling records through Raunch Productions. If you're coming this way and want to play, call Brad at (801)359- 6186. Or write him at 653 East , 300 So./ Salt Lake City/ UT 84102. Also, catch his radio show from 11PM to 4AM om KRCL 91FM.

There's also a new zine, Zionoiz, available at 1069 E., 600 So./ SLC/ UT 84102. As far as bands go, MASSACRE GUYS' 6-song EP is out on Toxic Shock, and they have been playing around town a lot lately. BUDDY HINTON'S REVENGE and BAD YODLERS have also recorded new tapes for possible EPs or comps. Current bands actively playing include POTATO HEADS, MAIMED FOR LIFE, and AVON CALLING. People here are starting to get shit together again after hitting such a low point last summer. I could almost describe it with the forbidden word, UNITY! Argh. Until next time, Jon/MASSACRE GUYS.

COLORADO

Dear MRR,

We would appreciate it if you would print the attached flyer.. To date, the reaction to it has been the skins defacing a bunch of them at the final show at Kennedy's (our now demised underage club), and Nazi Jeff tearing up a bunch of them at Wax Trax Records (telling the salespeople 'don't you ever print anything about me without my permission'). We understand the woman mainly involved with bringing WHITE PRIDE signed a contract with them, and we'll be interested to see if she decides to.follow through. There has been a lot of support and interest other than that. Although most of the 'excitement' has been around the skins and WHITE PRIDE issue, we're hoping people will come away with a deeper understanding of the more subtle ways racism is involved in members of the scenes "consciousness". Thanks, Elaine.

DOES THIS SIGN

OFFEND YOU?

Boy, you're really an open-minded person! What's the matter? Can't you take a joke? Or are you just Jello's little punk? I'm not racist, I don't care if you're black, white, gay, bi, Jewish, atheist, but if you're really an asshole biggot, then FUCK OFF!! Remember if you hate nazi then to me you're as much a biggot as they are. To me, punk is a contradiction, I'm a contradiction. I wear a swastika but that doesn't mean I'm a nazi, I just like to offend biggots. Ever heard the saying 'don't judge a book by its cover?' Call me an asshole nazi, I don't care I know what I stand for, do you? Don't take shit from assholes, fuck 'em up and kick 'em out Remember, don't judge a person by what they wear, judge them by what they do!! And don't be afraid of getting your ass kicked for what you believe in!! And never submit to biggots. You know the saying "I'm a martyr, he's a martyr, wouldn't you like to be a martyr too?"

Love and kisses,
Nazi Jeff

OPEN LETTER to DENVER PUNKS *and all other interested persons*

There's a dinosaur in the living room, and its time to stop tiptoeing around it! Denver skins and the women who hang with them have begun to organize their own shows, and their latest desire is to bring a band called White Pride (see leaflet below) to town. This letter concerning racism in the scene does not single out skins, as we are critical of these attitudes in general that we have witnessed in the last couple years. But this is the most recent and blatant example that has come to our attention. We also have no problem with anyone organizing a show who wants to, but we do object to bands like White Pride! Headbanger turned this group down for Kennedy's, and we support him 100%. We've let too much shit slide in the past, and its time to say STOP!

1

You know the skins, don't you? Shaved heads, or not, the ones who wear swastikas. The ones who out-thrash everybody else in the pit, and drive them to the sidelines. The ones who go up to smaller guys, usually newcomes, and hang a right to their jaws. then walk up to you sheepishly and say "I don't really know why I did that. I'm tripping tonight". Could it only be lack of money and city red tape that's closing Kennedy's? Has anyone stopped to think there might've been a TSOL-size crowd every weekend if people could come and not have to deal with some skins' "trip of the evening"? Then, we see one of the women who associates with the skins wearing a John Brown Anti-Klan Committee logo (Blue by Day-White by Night) on her jacket. Seems like a contradiction. You can say that again! Read on...

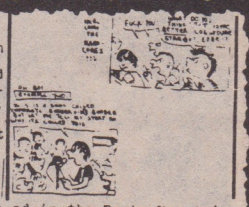
In fact, one of the few written public statements by a Denverskin asks us to accept them for just that. In"Lick it Up-#1" Nazi Jeff says QUOTE - " Can't you take a joke? ...i'm a contradiction. I wear a swastika but that doesn't mean I'm a Nazi. I just like to offend biggots...Don't judge a book by its cover...If you hate nazi then to me you're just as much a biggot as they are. Remember, don't judge a person by what they wear, judge them by what they do."

We are, Jeff, we are! We don't like what skins do, and we do hate Nazis. No apologies. If your intention is to shock people and then educate them against racism and the nazi ideology of white superiority, how come upon questioning people - one night even a young black man- hanging around the skins, no one had even the vaguest notion that the swastika symbolized a racist viewpoint? The problem is, Nazism isn't just a passive, innocent idea.

Flyer of a St. Louis band who have songs entitled "Jew Girls," "Fucking Faggots," "All-white City," "Old Folks," "Back to Africa," and "There Goes the Neighborhood."

reprinted from MRR

Its been put into action with the extermination of 2 million jewish people, and the current advocates in the U.S. continue to terrorize and murder "minority" * peoples while the representatives of "our" government look the other way. Not even the real nazis complain about people being biggoted for not liking them. They don't care. They don't have to. Or so they think. Especially with people like the skins running around keeping people ignorant and confused. Real nazis like the negative attention. If you guys like it too, why don't you just run an ad in the Rocky Mountain Oyster for some S & M buddies, and leave us alone?



2

Better yet, if you think shocking people with swastikas is such a good tactic , why don't you wear your jackets down to Five Points for a little walking tour? Maybe some politically conscious Black person would want to engage in a friendly conversation and you could explain the "joke". You could start off with how sarcasm is an integral part of punk. Even better, you might find a cheap place to have your next gig. Try leafletting the neighborhood with White Pride lyric sheets to generate interest, and maybe a whole lotta people from Five Points will show up to see what you do.

The point is, the "book" we're judging goes way beyong the symbol. People who wear swastikas have to take responsibility - because that is an action also.

The Preaching Section

Roots of Punk-1978

Dils

For Tony the New Wave's ideal over-riding political characteristic should be "to threaten every existing form of order—musically, socially, politically. Punk has to move from a stance of mindless, stupid outrage to a threat. Most American punks don't even have any concept of that. If you want to be in outrage, you can be in outrage for six months to a year—and then go back to your job and be just like your dad. It's not any good if it doesn't challenge anything and change anything. Punk is only the province of drunks and drug-fools who act like clowns and spend half their time out of it. You're no threat if you're lying in the gutter. It's just a nuisance. Eventually you just become part of what you said you were hating all along."

Tony and Chip see three important corillaries to this ideal: "moderation with mind-altering substances like drugs and booze (you're harmless when you're out of it); new wave has to develop its own political consciousness (you can't use what's already there through doctrinaire organizations; and the elimination of sexism and racism.

"The idea is to *think* about what you're perpetuating. Do you wanna take the world that's given to you, or do you wanna take the world you want?"

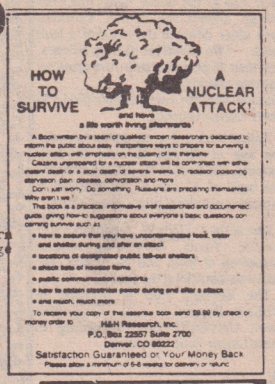
Is someone you know??

A bigger problem than the actions of skins is what we really want to talk about. And that is our own confusion and fear in dealing with these issues. A large number of people identify with Anarchy. But its not the political anarchy that says we want a cooperative society that shares the wealth so everyone can develop his/her potential. Or says we don't want to fight wars all over the globe so a handful of businessmen can continue ripping off the rest of the people on the planet. its been a very individual, live-and-let-live anarchy that contain the concept of people who want to be assholes and do what-ever-the-fuck they want. We've somehow let ourselves be made to feel guilty about the idea of challenging someone's so-called freedom of speech or expression. Its the type of anarchy that says all ideas have equal weight and validity - chaos is cool. We all think it woul be nice if KGNU hadn't had to pull punk off the airwaves for "objectionable language". But would we sit back if we heard a Klansman get on the air and say,

* We don't like to use the word minority, because the majority of the earth's people are people of color.

"OK, everybody go to Virgil Washington's house at midnight and help us light the cross." ? Would we be witness to a lynching, or watch some white gang beat up a minority person and say, "OH, that's just their freedom of expression, we can't interfere" ?

We learned in government civics classes in high school that the U.S. is a pluralist society. That bunches of schools of thought are supposed to co-exist side by side. And if one group didn't like the others opinion they could carry protest signs, or MAYBE strike or boycott. But anything beyond that was NOT OK. That is, anything that might turn the whole system upside down and really change things. Its time for us to see through this brainwashing. To get beyond individual expressions of our "Alienation".



Most of us view MDC as the most radical punk band in the U.S. They put out a lot of good information, but as far as resistance, their most popular idea is to stop eating corporate death burgers. In fact, that idea of individually dropping out of the capitalist economy - one legacy of the 60's - didn't work. Our parents, many of whom were hippies and radicals, now work in jobs they hate because they had to be practical to survive, and raise us. They raised us eating health foods , but handed us another Vietnam in Central America. The point isn't to say, well fuck them for not winning, but to look back so as not to repeat their mistakes.

We'd like to start by getting our own house (scene) in order. There are a lot of less obvious "contradictions" in the scene than people wanting to bring White Pride, that is in US. For example, most of the gigs before Kennedy's took place in economically depressed areas (Dustbowl and the Aztlan). In areas we could afford. And those areas were not so coincidentally Chicano barrios. We took advantage of the low costs, yet the attitude of many punks towards the residents was hostility. No one bothered to let the neighborhood know who we were, or what we were about. Lots of people had the attitude of, "Why can't these people accept us?" and didn't hesitate to shout racist remarks at Chicanos driving by, who were probably alarmed and confused about what the fuck was coming down. It seems to be real easy for people to profess to be anti-Klan, but when its right here in Denver, and not way down South, examining our own attitudes is a different story.

Security is mostly a superstition. It does not exist in nature, nor do the children of men as a whole experience it. Avoiding danger is no safer in the long run than outright exposure. Life is either a daring adventure or nothing.

—Helen Keller

Another example: Everybody knows bands give flip, sarcastic interviews to local fanzines. People who know bands personally may know what they really think. So we know when Peate Core sings "God Bless America" that its a satirical song. Or even when they say

Chicanos lynched in Santa Cruz, Calif. May 3, 1877

"Peace stands for...some pussy after the show", we may take it as a joke. The trouble is, not everybody who reads the zines knows the bands personally. So we have something like this from Hum hon (Something Better Change #2):

SBC: Give me your views on anarchy.
M: I think its kinda trendy.
L: I don't want anarchy.
B: I kinda like my garbage to be picked up by the government.
M: I'm glad for hospitals.
L: I'm glad hispanics don't come up and knife me in the alley.
L: I'm not prejudas, god!
L: That was a freudian slip.
B: Really we're an anti-klan band, but we hate hispanics.

And we're left not knowing whether to take this at face value. We wonder what some of the Chicanos who come to Kennedey's would think about it. We know what the Chicanos who don't would.

What do we really know, in general? What can we, together, accept as reality, and from there, what can we figure out we want--and what to do about it?

We believe there is this attitude amongst us of "I'm anti-klan, but I'm not so sure about Chicanos" floating around. Last year Headbanger was having a hard time finding a place for the Whipping Boy show, and a person in the scene involved with a Chicano community center on the northeast side convinced them to allow the show at the center. People on both sides were holding their breath, but it turned out to be a fun night with punks showing Chicano youth how to slam, and pitching in to help protect the mirrors on the walls. We heard there were a lot of good dialogues between people also... So - people to people, it worked. Yet negative attitudes linger on. When Nazi Jeff said, "I'm not a racist", that's not the same as being anti-racist. Besides, to some extent we're all racist and its a lifelong process to overcome our conditioning. If we're so anti-racist, how come its so easy for a white punk to feel that Chicanos pose such a big threat to his well-being? Read on...

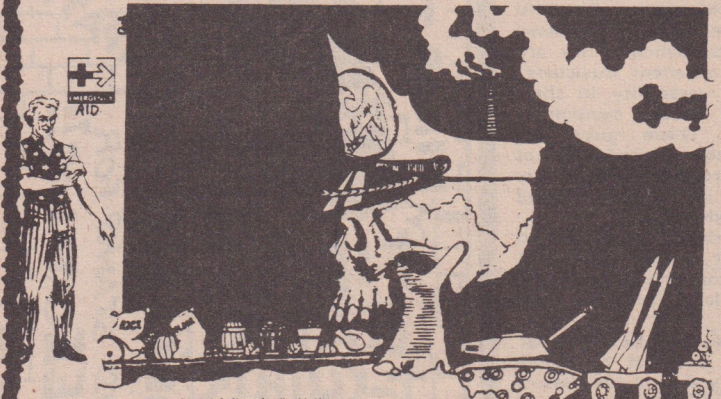
The History Section

The founding fathers supposedly started this country out with the idea that everybody was equal . But they made sure to make it real clear that the right to as much money and land as one could lay hands on was the coolest right of all. And their right to get it started a couple hundred years of history that included the rip-off and extermination of Native Americans, a war of conquest to steal the Southwest from Mexicanos, and the forced migration of millions of Black people from Africa. Black people

Source: Fed Reserve Bank, Atlanta

working as slave labor in the South for a couple hundred years to finance the Industrial Revolution in the North. Somehow, after all this work, after even all the minorities were considered citizens (except, of course for the "illegal aliens" who dare to look for work on land that was theirs to begin with) find themselves on the botton of the economic and social ladder. Somehow, they still seem to be pissed off. Somehow it seems they're just not 'motivated' enough to realize "anyone can make it in the U.S.A." To stop being sarcastic for a moment, we say - bullshit. A system built on racism can't be equal. A government sustaining an economy that survives on the backs of an underclass used as a threat against everyone else when they ask for more than the capitalists are willing to cough up out of their profits cannot exist without the institutionalization of racism. Its their primary tool of divide and conquer, along with sexism.

We hear people saying over and over again, "But I'm not responsible. I wasn't even born then. It didn't have anything to do with me, I didn't have any say about it. What right do minorities have suggesting I ought to take some responsibility?" They even turn history upside down and fault minorities with hating white people. But are minority people in any position to enfore that? Can they afford lawyers like Joseph Coors can whenever he wants to make racial slurs?



"I can't believe that," said Alice.
"Can't you?" the Queen said in a pitying tone. "Try again; draw a long breath, and shut your eyes."
Alice laughed. "There's no use trying," she said; "one can't believe impossible things."
"I dare say you haven't had much practice," said the Queen. "When I was your age I always did it for half an hour a day. Why, sometimes I've believed as many as six impossible things before breakfast."

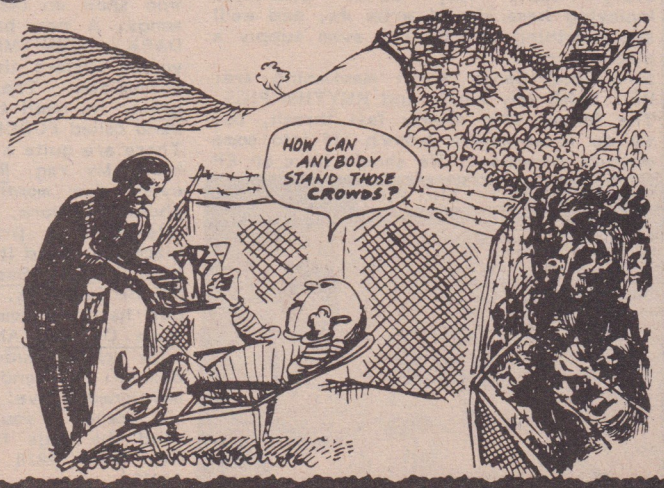
Through the Looking Glass
LEWIS CARROLL

Can they call in the courts, the cops and the National Guard to take their side when white people do something they don't like? The government protects white racism in these ways, and many others. How many minority people own controlling stock in major newspapers or television networks? Minorities may hold us responsible - and we should be. But one-on-one is as far as their "hostility" can go.

People of color went to jail, got killed, had their organizations infiltrated and their offices firebombed, watched their leaders being murdered in order to make the little progress that exists in the form of legal rights on paper today. But each and every time those rights are ignored or violated, they must turn to the courts, find money for decent lawyers, or take to the streets again. We'd be pissed off too.

Too many punks are crying about being oppressed. We've even heard some say they're more oppressed than Black people - because no one will hire them with their mohawk. We'd like to point out that that type of stuff can always be remedied by a hair-cut (or hair-grow) - unlike skin color - that won't wash off. That doesn't mean its a bed of roses for us. Just that our position in society is better relative to what many people have to endure. The point is, if we really want and believe in change, lets get real. Lets know our potential allies and quit being afraid to confront our own weak areas. The change begins within ourselves, and then we can go public.

BOYCOTT WHITE PRIDE!



ST. LOUIS-There has been sort of a scene here for a while, but it's not a real "support your scene" type scene--not unified at all. There are lots of people who go to shows (100-250)--if there is one--or people who seem like they would go to shows if there were any, really. Everything around here is pretty half-assed. For example, the OFFENDERS from Texas played here April 19th, and I didn't even hear about it until the next day. Maybe that's my fault for being a bit out- of-it, but I never saw a flyer anywhere, if there were any. Anyway, the show got busted, and 36 minors "under the influence" were arrested or taken to the station or something.

There are a couple of new local bands to report: REST IN PIECES (who opened for the OFFENDERS, and I hope to hear them soon), WHITE SUBURBAN YOUTH (who've got a cassette on sale locally--it sounded kinda bad to me though), BLIND IDIOT GOD (who are re-grouping this summer and hopefully get their shit together and find a singer because they are musically awesome, distinctive, heavy, powerful, searing, and fast, etc. Their tape is available from us for $2 postpaid or a buck and blank tape. It comes with a free hang- on-your-wall-size picture of the Blind Idiotic One himself.

Punk-disco raid nets 36 minors

By RICH KURRE
Globe-Democrat Staff Writer

Vice detectives raided a disco at 4063 Lafayette Ave. Thursday night, arresting 36 punk-rock fans, authorities said.

"It was like breaking up a Halloween party," Detective Fred Husman said.

Husman said he and Detective Michael Vierling went to the Bernard Pub shortly before 11 p.m. .

"There were about 120 people inside," Husman said. "They were wearing leather, Mohawk-style haircuts, chains and spike-studded wristbands."

Said Husman: "They would line up on each side of the dance floor, and then charge toward the center, knocking each other down to the noise of a loud band. "We called for backup officers, and took 36 persons under the drinking age into custody."

Husman said the young people paid a $3 cover charge to get in.

Police turned five juveniles between the age of 14 and 16 over to their parents, and booked 31 persons between the ages of 17 and 20 on charges of minors consuming intoxicating liquor.

One of the 31, John W. Jacobson, 19, of Austin, Texas, was also booked suspected of lewd and lascivious conduct and disturbing the peace.

The Bernard Pub is licensed to William Peppes of 7101 Washington Ave., University City, according to State Liquor Control records.

Anyhow, Columbia, MO has a better scene and a perfect club in someone's basement with very low admission, all of which goes to the bands. So people like us go down there, and occasionally to Kansas City for shows.

That's it except that you can get some free art (crazy isn't it?) for any reason if you send a S.A.S.E. to: Miles & Anne/ 6408 Alamo #2E/ St Louis MO 63105.

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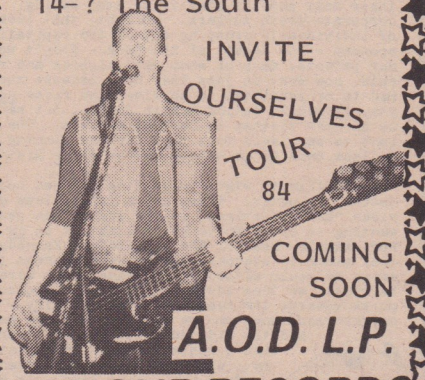

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EL PASO-It's about time somebody got around to sending in a scene report. Things are really picking up here in ol' hell Paso. We have one steady club called the Rathskeller that's let us put on shows every week. Any bands interested inplaying here should write me, and we'll set something up. We can even supply a place to crash.

Some local bands worth mentioning are: RED ZONE (my band) and RHYTHM PIGS. The former play mostly fast thrash, but we do occassionally branch off into some obscure directions. We should have an EP

out in the next couple of months. RHYTHM PIGS are by far the most professional sounding of all the local bands. They are a 3-piece who are all excellent musicians, who show an immense versatility in their songs. A new band I should mention is DARK COMMITMENT. These guys are young skaters that show an awful lot of enthusiasm. Their drummer, Mike, is great. He used to be in an Austin-based band called FUDGE TUNNELS.

There are quite a few mags floating around town. My rag, Reactor, which comes out every few months, contains interviews, photos, artwork, and local info. But, I'm interested in printing stuff from other places, so send it to me. The most popular local mag is Basher, put out by Steve O'Cide Saunders. Mucky Pup is Hell Paso's own hardcore comic book. Finally, there's None Of The Above, that's put out by high school students. If you send me a dollar, I'll send you all of the zines mentioned above, as well as an update on our scene. If you send a scene report, I'll send the mags free. Send all letters to: Otto Bon/ 9820 Lockerbie/ El Paso/ TX 79925.

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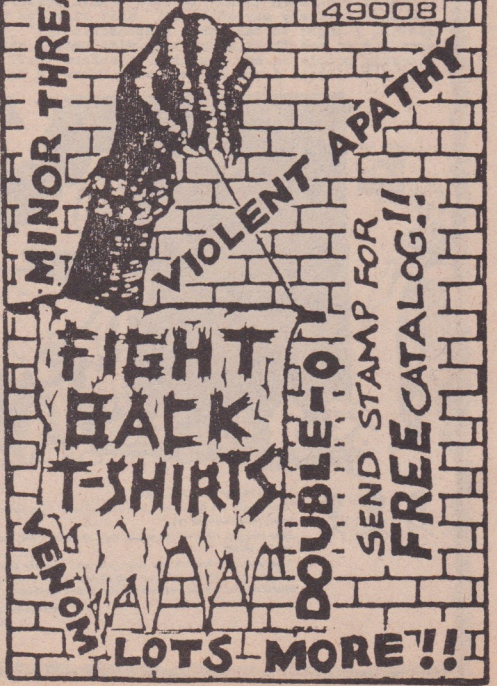
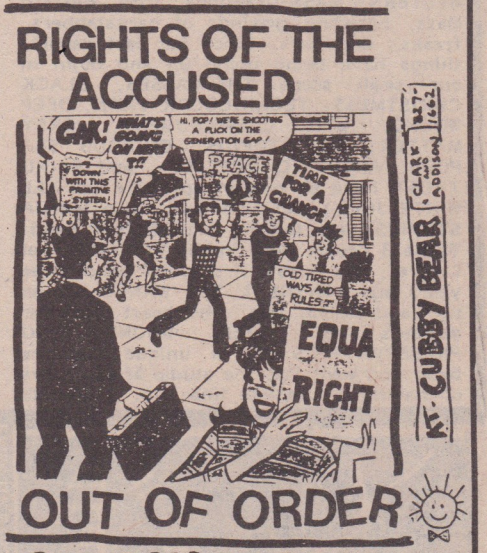


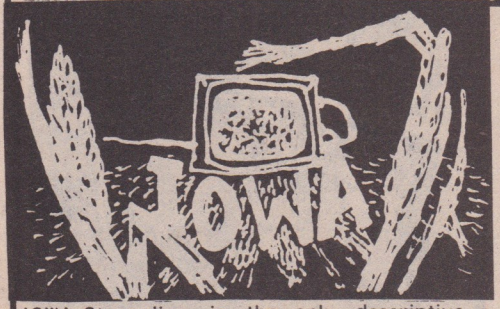
It seems as the weather picks up, so do the amount of shows. Also, the amount of "new" local bands seems to be on the upswing, with many recently playing out. Two of those newer bands are OUT OF ORDER and NADSAT REBEL. OUT OF ORDER have turned a few heads with their intensity and tightness. It's hard to believe they've only been out a few months, and, they will have something out by this summer. NADSAT REBEL opened for G.B.H. a little while back, and are progressing nicely each time out. N.R. tend towards metal/thrash, backed with a bit of humor. LIFE SENTENCE are really new, only playing out 2-3 times. Ray (ex-6 FEET UNDER) and Eric (ex-ANTIBODIES) are the guts of the band, and should add a lot of strength to the scene. EVIL EYE are back together with a new bass player and drummer, and their first show was in early May. HAPPY TOONZ are led by ex-NEGATIVE ELEMENT drummer Keith, and have played out once or twice. They are planning a Western tour, so look out. Chris (ex-TRIAL BY FIRE/STRIKE UNDER) and Dave and Tom are playing together in a new band with no name. Very different from any Chicago (maybe American) band, with lots of English influence, great vocals and guitar, and expect to debut in June.

Now for the older bands. ARTICLES OF FAITH have finished recording an LP and have worked out a deal with a Midwest label--it should be out in July. They are also planning a series of short tours this summer. Everyone should have heard NAKED RAYGUN's new single, and the album is soon to come. Also, Jim (drums) has finally left the band, and a new drummer is in the making. BIG BLACK have been doing a few shows every month, some being out- of-town. The new EP, Bulldozer, features N.R. and ex-N.R. people. EFFIGIES' new LP is in the final stages and should be out by the time you read this. They are also keeping busy recording again, with an EP or LP to come. Also, a big summer tour is in the wings. SAVAGE BELIEFS and RIGHTS OF THE ACCUSED are both playing out a bit, and the latter has re-arranged almost all of their material! G.N.P. seem to have called it quits, but look for Lori (guitar) to put something together.

We (Last Rites) have a compilation tape out called Code Blue, which features a few of these bands and some national bands. Also, Pat (manager A.O.F.) and I are doing shows seperately. Pat can be reached at (312)528- 5091, and my number is (312)549-1194. Also, Last Rites fanzine is still going, so write it at 1717 Sunnyside Beach Rd/ McHenry IL 60050.

Bands, give us a call and we'll help ya out. Looks like a hot summer here for the scene. Sean Duffy





IOWA-Struggling is the only descriptive term for the Iowa City scene! No bars hire hardcore bands. The only place to play is a church that rents out the basement. The shows usually consist of about 4-5 bands. STIFF LEGGED SHEEP, SOVIET DISSONANCE, the PESTILENTS, and 149 DEAD MARINES (the band I'm in) are the regulars. Usually, about 250 or so people show up, but lately they've been getting larger. 149 DEAD MARINES use a total media blitz, with posters on every available surface. A lot of the trendie types show up to gawk at the mohawks, etc.

Life on the street can be an endless battle too. Baseball bat-wielding rednecks cruise around looking for punks, but are too afraid to stop or get out of their cars. Although it's a college town, not many fanzines are put out. I saw one, but it didn't last long.

A new band out of Tipton played at the last show. They were called the PREACHERS, and were pretty good. This summer looks pretty bleak. As of this report, our band is on a tour, and a member of SOVIET DISSONANCE is going to Europe, so I don't know what wil happen with bookings, etc. But try anyway, you never know. Contact Dave or John at (319)337-9806.

Rich Eicher/ 112½ E Washington St/ Iowa City IA 52240.

"If you go to Taos, New Mexico, be sure to make sure that you have no hair....."

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New England

WESTERN MASS-Greetings from Western Mass, breeding grounds of backstabbers, freaks, and liars. Since our last report, things have being going up and down in our small scene. THE MASSES, BLACK CHRISTMESS, TECHNICOLOR YAWN, DEEP WOUND, 6TH COMMANDMENT, GREY MATTER, DA STUPIDS, OMINOUS SEA PODS, ANEREXIC OBESITY , and BLIND TRUST have all broken up. Mike (ex-ALL WHITE JURY) and Scott and Kevin (ex-DA STUPIDS) are forming a punk-type band. These 3 people were in the VANDALS (not L.A.'s), the area's first punk band three years ago. WAYNE & THE WANGS are an up- and-coming trio, who boast 2 former members of DEEP WOUND. NO PRESERVATIVES are a unique hardcore band who went into the studio after 6 days of having a complete line- up. They will make their debut at the Anthrax in Connecticut. PAJAMA SLAVE DANCERS have replaced their singer, and are planning to go into the studio to record another 24- song demo tape. Their first tape is still available for $4 (Jon Long/ 24 Belden Dr/ Westfield MA 01085). B.I.U. have replaced their drummer with GREY MATTER's percussionist. B.I.U. has a song on Barricaded Suspects, a Toxic Shock comp LP. EIGHTH ROUTE ARMY's second 45 is due out soon. One of New England's best bands come from Westfield. They are the OUTPATIENTS. Nary a soul has denied their incredible talent. They have 2 songs on Bands That Could Be God, a comp LP of Massachusetts hardcore bands. Growing Concern fanzine's last issue came out last June, and chances of an upcoming issue are slim. The editor of that zine is supposed to put out a local comp 45, but chances of that coming out are also slim. Worth Mentioning hasn't put out an issue since October, and the editors are hesitant as to whether they should put out another issue. Savvy is a new free zine (163 Nonatuck St/ Florence MA 01060). I put out Withdrawal (14 Winslow Ave/ Northampton MA 01060). Send 50¢ and 2 stamps for the latest issue.

There are a few summer shows planned for Greenfield's Grange Hall (KILLROY from CA & ADRENALIN O.D. from N.J. on one, RAW POWER from Italy and RIISTETYT from Finland on another--July 6 and August 3 respectively. Any bands wanting to play either show should call Brian at (413)527-6177.

Loaf tough or die! Eric Gaffney

Photo by Bruce Rhodes

It's like a soap opera here in Boston these days, what with all the bands shifting members and break-ups. First off, Chris Doherty has left JERRY'S KIDS. The last time JERRY'S KIDS played Boston was with the CHEAPSKATES at Chet's. That evening, Chris was heard to say, "This is my last show with JERRY'S KIDS, but you'll be seeing me around with STRANGLEHOLD, CHEAPSKATES, and GANGGREEN." This speech was delivered during a brawl between Rick Jones of JERRY'S KIDS and Mike Dean of GANGGREEN. Mike got clocked in the mouth that night due to his obnoxious heckling and offensive slurs which caused Rick to snap in the middle of JERRY'S KIDS set.

The fight at Chet's

There were still a few people thrashing, as well as Rockin' Bob Cenci (JERRY'S KIDS guitarist) reciting poetry to coincide with the event. The only thing missing at this circus were the clowns. Speaking of which, Todd The Wad (formerly of the BLOODY MATTRESSES from Madison) headed west with Jake (legendary slammer and former guitarist of KILSLUG). Reports have it that they have disrupted every major scene on the West Coast due to their East Coast insolence and brazen Boston wrecklessness.

JERRY'S KIDS might be heading west this summer (as will be the FREEZE), with Dave Aronson replacing Chris on guitar. Dave was the J.K.'s guitarist on Boston Not L.A. JERRY'S KIDS other guitarist, Bob Cenci, is starting up a rockabilly band called the ROCKIN' DADDIOS.

As for GANGGREEN, their record is out on Taang Records. There is talk of a small tour, but with members of GANGGREEN, that's difficult-- what with Chris performing in half the bands in the city. This month, he'll be playing guitar for the OUTLETS (r'n'r) with Springa (SSD) on vocals and Jon Anastas (D.Y.S.) bass. As for Bill Manley, he is missing. Reports have it he is hiding in the hills of Braintree with Stacey. Bill might never be found again, but his incredible bass work is documented on the record. As for Mike Dean, there is probably going to be a fight in Braintree this weekend, and most likely Mike will start it. The CHEAPSKATES have called it quits. Their drummer, Dave Collins (also of D.Y.S.), is starting a band with Ted and Nate of CHEAPSKATES, Ron & D Rail (formerly of 007, now DUB 7), Malachi of MISSION IMPOSSIBLE, and John Soxx of the F.U.'s. No name yet. Speaking of which, the F.U.'s went into the studio again and recorded 16 songs for their 3rd LP.

STRANGLEHOLD has been playing out quite a bit, and sounding better than ever. Their record is almost out-of-print. $5 to One Step records/ 321 Huron Ave/ Cambridge MA 02138. DEATH WISH has a new singer known as Demitri. He's a twisted individual and should be interesting to watch on stage. The FREEZE have been playing out quite a bit lately, and will be on the Flipside compilation. DYS are back after months of practicing, and KILSLUG are going to start playing out again at last. New on the venue front is The Paradise, supposedly interested in all-ages shows. Ask for the Count at (617)254-2053. Curtis

SYRACUSE, NY-If interested in getting a gig in this area, call Dick Fuller at (315)475- 6056, or write to P.O. Box 12/ Syracuse NY 13201. They're trying to get a scene off the ground and would like bands touring this summer to get in touch.

by Mike Gitter

"Punk is about non-conforming" says PSYCHO bassist Bill Bois. "and what a lot of kids are doing is trying to look like a certain ideal". PSYCHO do not fit that ideal. Instead of following Boston's heavy metal trend, the band has found their strength in playing straight ahead thrash, and with the sheer velocity of their approach, it's a wonder they've not received much attention in their 3 year existence.

According to guitarist Johnny X, "At first it was straight edge, but that's not really the case nowadays. A lot of people who were straight edge in the beginning, aren't any longer, but their following has remained just as strong." In light of Boston's, or for that matter, any scene's factionalism, it takes a great deal of time for a non-accepted band to emerge. PSYCHO has taken that route. "The record", says drummer Denny Disorder, "is a big reason for that." True, if in fact anything helped the band in getting exposure, it was their 8-song EP, released in the summer of last year. All songs were fast, relentless thrashers, abounding with hooks and played at an unbeatable speed.

Since the record's release, the band has undergone a major change in the vocal department. Original vocalist, Mick Keddy, quit the band early last fall due to musical differences, to be replaced by ex-Cleveland native, and ex-RAYGUN vocalist, Joe Glassman. "I had already bought the EP when I came to town", explains Joe, "and I had a feel for what the band was doing, so it naturally clicked." Since Joe's induction, a more power-packed approach was adopted, and has strengthened PSYCHO quite a bit.

A small tour last summer brought the band to a number of different Eastern locales, the most memorable being D.C., Philadelphia, New York, and Maine. "Other cities", says Denny, "were really different. New York would be really violent, but a scene like Harrisburg was almost totally the opposite."

Boston, they find to be dominated by a nexus of "crew" bands such as SSD, the F.U.'S, JERRY'S KIDS, and D.Y.S. While there is nothing really wrong with this, it does create a neo-rockstar association with only a few groups dominating. The fans become sheepish, and ultimately close their minds to something a little less well accepted. "Although it probably sounds a bit cliched", says Johnny, "think for yourself and don't let anyone tell you how to be. That goes for within the scene also. Hardcore is what you make out of it, rather than what another person does." This seems more especially relevant when one can plainly see that punk is adopting a uniform, in both clothing as well as musical taste. From the jackhammer approach of early Boston hardcore bands, a slower style has evolved. PSYCHO has chosen an almost entirely opposite path, opting instead to expound on the enormously powerful potential of raw, stripped-down thrash. Certainly, they're just as powerful as any of their hometown counterparts.

With the release of their first record, the band set up a small label called Ax/ction Records, and are planning to release a few new projects in upcoming months. The first will be a long- delayed (due to financial difficulties) cassette compilation that will feature PSYCHO along with national acts such as N.O.T.A., ROSEMARY'S BABIES, and locals on the level of CANCEROUS GROWTH and the ANNOYED. This will be the first of a number of cassettes, and bands are encouraged to send tapes for consideration. Secondly, an album of new material will also be forthcoming in the next few months. Other releases such as a CANCEROUS GROWTH EP are also being considered.

Nonconformity ultimately becomes conformity. What was once considered "punk" becomes fashion, and it grows to a point where the rebelliousness is lost. PSYCHO, by being a bit removed from Boston's clique of popular bands, realizes how ultimately ineffectual a voice becomes when it is blindly followed. If anything, without traditional "hardcore" trappings, PSYCHO, through their explosively powerful attack, gets one to actually think.

Send all inqueries to: Ax/ction Records/ Box 57/ Kenmore Station/ Boston MA 02215.

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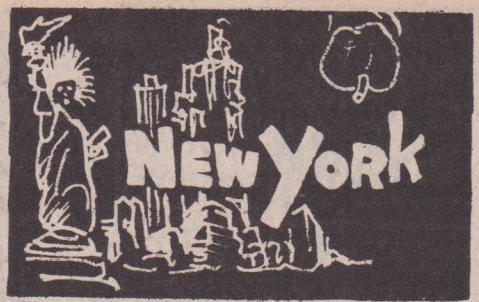


Are you ready to read? Well alright now, here is the NY scene report. There has been a lull in vinyl from these shores lately. The best record to come out is the surprisingly good MAJOR CONFLICT 3-song 7". Write to them at : Slinent Scream Records/ 24-07 31st St/ Astoria NY 11102. Also out is the U.S. CHAOS 12". To be released soon are the HEART ATTACK Subliminal Seduction 12", an AGNOSTIC FRONT LP, as well as a FALSE PROPHETS album on their own label. CBGB's, the longtime staple of Saturday afternoon HC matinees is going to stop having regular shows, with occasional ones instead. Johnny "I'm opening a club" Stiff, finally did so (the 6BC), but the place got shut down by the cops. Still dominating the club scene is Rock Hotel. Out-of-towners should call Annette at (212)673-8826.

The second issue of Angry Young Proud Skinheads is out, and believe it or not, it's better than the last one! Dan Anger is a super-hardcore god, and you should send him a S.A.S.E. as soon as possible. If not, you are a true cementhead. Just write to A.Y.P.S./ Box 334/ 5 University Pl/ NY NY 10003.

A couple of issues ago I mentioned a tape compilation that will feature INSANITY DEFENSE, SATAN'S CHEERLEADERS, NO CONTROL, VATICAN COMMANDOS, VIRUS, BAG PEOPLE, ARTLESS, EVEN WORSE, PORCELAIN GOD, RAT AT RAT R, SONIC YOUTH, and others. It is coming out ultra soon, so send $5 for a nifty cassette and booklet. Write to (no checks): Brian/ 162 Bonair Ave/ New Rochelle NY 10804.

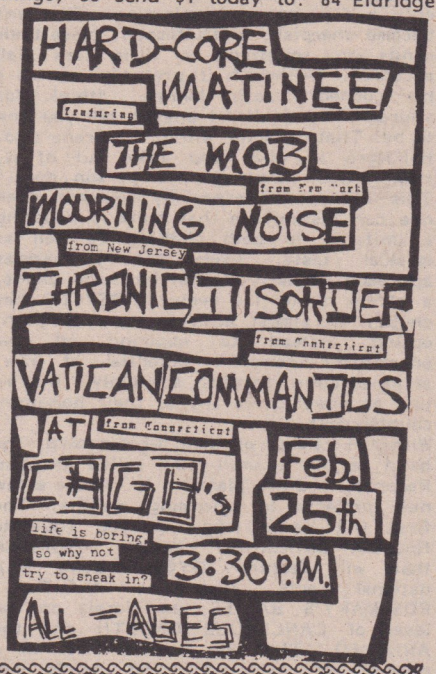
HEALTH HEN have released a 12" EP. They sort of sound like if NINA HAGEN and the MINUTEMEN had kids.

The new issue of Killer is out, and it is simply inhuman! It features the SWANS, Henry & Lydia, and several other ultracool things, so send $1 today to: 84 Eldridge St #5/ NY NY 10002.

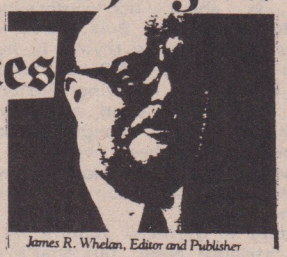
MOD FUN have recorded a nifty 4-song demo tape. It is not as good as as seeing them live (the ultimate party), but still worth owning. So send $3 postpaid to: New Cassettes/ 131 West Passaic St/ Maywood NJ 07607. Pow!

A newer band that has been playing around these parts a lot lately is HELL BENT. They have done several bigger shows, and done some recording. More on them in future issues.

If you're a band who is pissed because I didn't mention you, it is probably because I don't know much about your musical unit. There are a lot of bands in this town, but very few who really do anything. If you think you're doing something valid, then send it to: Lyle Hysen/ 8 Wyngate Pl/ Great Neck NY 11021. Thanks.



The Washington Times



James R. Whelan, Editor and Publisher

As if it weren't bad enough to have one very conservative national American newspaper (U.S.A. Today), we've now got another. The Washington Times has been blitzing the TV airwaves with expensive ads proclaiming itself a "proud, pro-American voice" dedicated to bringing back "tradional American values". What the ads don't tell you is that this newspaper is owned by the Moonies, those same Korean folks who organized most of the supposedly "spontaneous" anti-Russian demonstrations following the Flight 007 incident, those same Korean folks who have strong ties to the South Korean C.I.A. and other worldwide fanatical Right-wing organizations, and those same Korean folks who were convicted of tax evasion in the United States. Yup, real American values!!

Cults and Schools

By Erica Goode
Science Correspondent

More than half the high school students in the Bay Area have been on the receiving end of recruiting drives by members of cult groups, according to an extensive survey by two psychologists released yesterday.

Of the 1010 teenagers from schools in nine Bay Area counties who took part in the survey, 54 percent said they had been approached at least once by recruiters for cults such as the Unification Church, Children of God and Krishna Consciousness.

Fully two-fifths of the students reported from three to five contacts with proselytizing cult members, and one-fourth said their involvement with a cult extended to six or more encounters.

"It is surprising the extent to which cults are making contact with kids at this young age," said Stanford University professor Philip Zimbardo, who directed the survey conducted by Cynthia Hartley, a graduate student at San Francisco State University, in 1980.

The most successful recruiting efforts, the researchers discovered, were those taking place on territory familiar to the students — on school grounds, at a friend's house, or a local hangout.

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NEW YORK

BY MIR*

FER STARTS - THERE'S NO SECRET SKATE SPOT REPORT - CROWDS & UNCOOL SKATERS RUIN TOO MANY SPOTS - FIND 'EM YOURSELF - JUST DON'T LET ME HEAR ABOUT HOW THERE IS NO PLACE TO SKATE IN NYC. OK LETS TALK ABOUT NY SKINS, FASCISM, KRISNA SKINS AND OTHER HYPE. 1ST THERE IS A SMALL GROUP OF SKINS HARPIN' THE NF PARTY LINE. BLIND RACISM? MORE LIKELY IT'S REACTIONARY TO MDC PARTY LINE BUT THE THING IS.. YESTERDAY I WAS WAITING FOR A CROSS TOWN BUS AT AVE A & 10TH ST. WHEN UP MARCHED (LITERALLY) SOME 20 BLACKS AND PUERTO RICANS WEARING ARMY CAMOFLAGED FATIGUES AND BLACK BERETS. MARCHING IN FORMATION THAT LEAD A GROUP OF TEENS AND PRE-TEENS, BOTH MALE AND FEMALE. THEY STOPPED ACROSS FROM THE BUS STOP WENT THROUGH A PARADE DRESS-TYPE DRILL AND THEN STOOD FOR SOME 20 MINUTES IN A STIFF AT EASE POSSITION WHILE THEYR 'LEADERS' DISTRIBUTED SOME SORT OF LEAFLETS AND TRYED TO INTEREST KIDS WHO WERE PASSING BY! TOWARDS A CITIZENS MILITIA' IS A PAMPHLET THAT CIRCULATING IN THE LOWER EAST SIDE. EVERY FACTION WILL KNOW HOW TO BLOW UP CON ED AND COMMANDO RAID A SUBWAY DEPOT. THIS IS GONNA BE A HOT SUMMER AND A FEW SKINHEADS WITH SWASTIKAS IN THEIR EYES ARE JUST SO MUCH MORE FASHION DEVIATION COMPARED TO THE REAL SHIT THAT'S GOING DOWN — SO CBGB HAS STOPPED THE MATINEES FOR AWHILE AT LEAST. SEEMS THE HEAT CAME DOWN ON THE 'ALL AGES' CONCEPT. IT GOT TO BE REAL STRICK 16 YRS OR ACCOMPANYED BY PARENT, AND A BAD ATTITUDE! ATMOSPHERE FESTERED SO CBGB SAID IT'S TIME TO TAKE A BREAK. SHOWS COULD RESUME BY SUMMER. NEW HARDCORE PLACES ARE 'BELFAST AND BELIEVE IT OR NOT THE PYRAMID! IN FACT, PYRAMID ACTUALLY PAYS PRETTY GOOD OUT OF TOWN/STATE BANDS SHOULD RING UP PYRAMID ON AVE A. BELFAST AT A & 6TH IS BOOKED BY ST. MARKS FIXTURE JOHNNY STIV SO BANDS SHOULD GET PRETTY FAIR TREATMENT. I DON'T HAVE HIS PHONE NUMBER - I DID HEAR A CUT OFF OF THE UPCOMING NEW RAMONES ALBUM THAT (AHEM!) SHREDS. YES IN FACT IT IS ULTRA-THRASH. SEEMS THEY TOOK A LIKING TO BANDS LIKE THE MOB AND ARE GIVING UP THEIR POP GOALS FOR A MORE GUTSYIER SOUND. WORD. WELL, SO FAR THE YOUTH CULTURE THAT PRODUCED THE MOST BY PRODUCTS IN NY THIS YEAR IS THE WILD STYLE BREAKDANCING GRAFFITI CRAZE. ONE WEEK THE CAMERAS WERE ALL ON THE SLAM DANCERS THEN BAM THE BREAKERS STOLE THE SHOW. DOES THIS MEAN DISCO WINS ROUND TWO? IN CLOSING I'D LIKE TO SAY THAT NYC LOST SOME OF ITS MOST INTELLEGENT STREET PUNKS TO KRYSHNA, AND HIM BEING ONLY THE SEVENTH AVATAR OF GOD. CAN YOU IMAGINE?

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PENNSYLVANIA

PHILADELPHIA-There's uncertainty about the future of the Community Education Center as an available hall. LCD Productions is going to continue to do gigs, but under a new name. More on this as things develop. There's controversy about a NY promoter who wants to put on Philly gigs (see Lenny's accompanying letter). Whatever his story, LCD has never tried to compete with, monopolize, or rip off anyone.

The Vancouver 5 benefit did very well, and a positive night with no trouble occurred. Much-appreciated help came from Rhythm And News (alternative newspaper), Wooden Shoe Books & Records (@ shop and local support group), LCD Productions, and many folx. A local R.A.R. gig is tentatively set for July. HUSKER DU played at the basement (again) called the West Side Club-for the first gig there in a year. It's doubtful that there'll be more. LCD wants to do matinees, and would've done one with HEART ATTACK if all the bullshit didn't start.

LITTLE GENTLEMEN's LP is called Another Day Wasted. Ex-drummer Wayne "Roof-Rabbit" Paupst is forming a HM band. AMERICAN DREAM's EP is Identity Crisis. KREMLIN KORPS is also about to release vinyl. Chuck Meehan (bass) quit Y DI and was replaced by Steve Lukshides (ex-WKDU DJ and editor of Counter Attack). Y DI now does a great cover of the theme song from the old "Tobar The 8th Man" cartoon.

Bands who want to play in Philly should still call Christian or Donna (215)662-1739 or Lenny (number below). FEEDERZ--please come to Philly!

Ron Thatcher/ P.O. Box 263/ Maple Shade NJ 08052

OUR WAR

This is a WARNING to all bands who are interested in playing Philadelphia. One of the basic thoughts behind hardcore, punk, etc. has been to do it yourself. Philadelphia has been lucky enough to have people in the scene to put on shows. Whether it was SADISTIC EXPLOITS, AUTISTIC BEHAVIOR, B.Y.O., Westside Crew, Love, or LCD, any band that had played Philly had a good time and got paid. Now, with LCD switching halls, a monopolizer has risen. He goes by the names of Paul Stark, Paul Fredricks, Paul Rock, or Paul Starr. He is trying to do all the bigger shows in Philadelphia, Trenton, New York, and D.C. Washington has already tossed the guy out, and so should everybody else. Sure he has the 'big bucks', but his mentality is really screwed. If he is allowed to continue, you will become the victim by paying higher prices, and putting up with his security force of NY Skinz. At his first show, he ripped off FLAG OF DEMOCRACY and REFLEX FROM PAIN by cutting their sets short, improper sound checks, and bucks. Show #2, the LITTLE GENTLEMEN were forced to go on before their vocalist (Paul) got to the gig. TOXIC REASONS were supposed to play the same night (it had been set up 6 weeks prior) and were forced to cancel because he decided to do BLACK FLAG. Philly isn't big enough to have 2 successful gigs in one night. His hall has no bathrooms or running water, and he has the NY skins on stage to throw Philly people off. At his last gig, he had two businessmen, dressed in 3-piece suits, carrying suitcases and surrounded by security guards. I couldn't believe my eyes. Anyway, to keep things short, be forewarned, and please, on behalf of Philly people, don't support this out-of-town robot and his sidekick Steve Fritz.

Lenny LCD/ (609)931-7828

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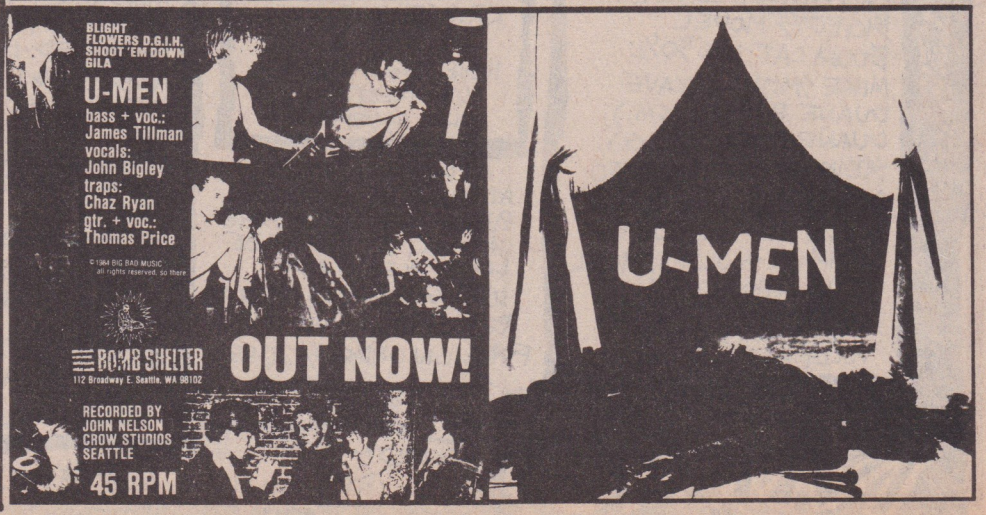

A STATE OF MIND

A STATE OF MIND is a group of people joined together to creatively express their ideas/ideals in print, and through music, artwork, photography and performance. We chose our name because we are anarchists and believe anarchy begins as a state of mind--an attitude--a way one acts/reacts/interacts with people and the world around them. Anarchy begins as a social (and personal) evolution--an individual change that people choose to make in thier everyday life---an acceptance of the responsibility for our own life and the lives of all living things around us, a rejection of the forces of oppression and the tools of repression: sexism, racism, authoritarianism--ad infinitum. We hope, through our work, to make those we come in contact with more aware of the alternatives available to them. When this interview took place, the members present were Robbie, Rip, Mark, Greg, Allison and Kevin. The responses shown are amalgamations of the opinions expressed by each member of the band.

MRR: IT SEEMS THAT YOUR BAND HAS A PARTICULAR PHILOSOPHY ON WHERE AND WHEN YOU'RE GOING TO PLAY GIGS. PLEASE EXPLAIN?

@: When we play a gig, we want it to be something special.So, our shows will be few and far between, so that we have time to work on the specialness for that show. We see too many bands playing almost every weekend, and it seems like they don't have time to work on anything new. We don't want to fall into that.

MRR: SO YOU THINK THE SPECIALNESS OF BANDS IS DILUTED BY THE AMOUNT OF TIMES THEY PLAY?

@: That, and also the venues they choose to play at. We try to stay away from the venues we feel are exploitative or are becoming just another 'rock'n'roll' club where we see people getting hassled. It's becoming a 'rock'n'roll' circus. Also, it's important to us to get our message across in other forms of media, such as literature and film. But the shows we do play will be free or at minimal cost.

MRR: YOU'RE VERY IDEALISTIC IN THIS SENSE. DO YOU FEEL ALONE?

@: No, we don't. A lot of bands would be with us on this, but they love to perform and therefore sacrifice some of their ideals in order to play. It wouldn't have to be that way if we banded together. There's plenty of halls that would book an event, but it's just a matter of doing it in advance. It's so easy though to just call a promoter and let him handle the whole thing instead of putting the responsibility on yourself. That's what we are trying to do, take more responsibility at our shows.

MRR: SO THIS ALL DIRECTLY RELATES TO HOW YOU PRACTICALLY APPLY YOUR IDEALS. SOME PEOPLE LOOK AT "ANARCHISTS" AND SAY, "THEY'RE JUST SPOILED LITTLE RICH KIDS WHO HAVE THIS PHILOSOPHY, BUT IT DOESN"T CHANGE ANYTHING" .

@: Well, it's changed us, and we certainly aren't rich either. But we are a bit older than a lot of the bands.

MRR: DO YOU THINK YOU CAN GET A MESSAGE ACROSS THROUGH POP CULTURE? THIS IS A COUNTER-CULTURE, NOT A POLITICAL MOVEMENT, SO HOW MUCH IMPACT DO YOU THINK YOU CAN HAVE?

@: You can if you really work at getting your message across. Look at M.D.C. They have such a large following at this point. They're not going to reach everybody, but they did a lot to educate me. They talk to people, live with people, they're on the road constantly. In this situation, they are accomplishing a lot by playing a lot. But that's not the route we've chosen, and there is more than one way to do something. Our way isn't the only way either, and we're not trying to say that. It's just a way.

MRR: I LIKE THAT.

@: A state of way, a way of mind.

MRR: WHAT ARE SOME OF THE OTHER PRACTICAL APPLICATIONS OF YOUR BELIEFS?

@: One example is our efforts to help out other bands by making recordings for them for practically nothing. It really helps these bands out that deserve to be on tape or vinyl, but just don't have the money.

MRR: HOW DO YOU DO THIS?

@: We have recording facilities...shabby, but good enough. Recording is Rip's hobby, and in the past few years he's helped TRIAL, ATROCITY, and TREASON. We also have access to cheap printing, and distribution. It's a lot more than just recording.

MRR: HOW DID YOU BUILD UP THE CONTACTS TO BE ABLE TO DO THIS IF YOU'RE NOT RICH?

@: Sort of a networking of connections. People knowing people willing to help people. I don't think we're doing enough with it yet. We can always do more. I'm proud of what we've done at this point, But I'd like to see us do a lot more.

MRR: MAKING A GENERALIZATION, I'VE FELT THAT SOME PEOPLE USE THE TERM "ANARCHIST" AS AN EXCUSE FOR SAYING "I'M LAZY". I KNOW IT'S A PREJUDICE...

@: People who use it for an excuse don't really understand what the term "anarchist" means.

MRR: I'VE MET SOME PEOPLE WHO CLAIM TO BE ANARCHISTS, BUT IN REALITY THEY ARE JUST COVERING UP THEIR OWN DISORGANIZATION.

@: Anarchy is an overused word. It's easy to say "I'm an anarchist", but a lot of people don't delve into it. They criticize others, but never apply their criticism towards themselves. But it's not up to us to say who is and who isn't an anarchist.

MRR: I KNOW THAT VEGETARIANISM IS AN OVERWORKED TOPIC, BUT MRR HAS NEVER REALLY GONE INTO IT IN TOO MUCH DEPTH. SOME READERS HAVE WRITTEN THAT THEY'D LIKE TO HEAR MORE ON THE SUBJECT. PERHAPS WE COULD COVER IT A BIT HERE, UNLESS YOU FEEL IT IS TOO MUCH OF A TRENDY TOPIC OR TOO CLICHED.

@: Well, if it's trendy, it's a good trend. It's like any other trend--there are those who really believe in it, and those who don't. The people who don't have any real belief will stop eventually. Those that have truly been exposed to this idea will feel strongly enough about it to continue, and hopefully influence others. There are personal reasons for why we are vegetarians, aside from the fact that we are sickened by meat itself. There are a lot of good reasons. For one, it would be easier to just feed people all the grain that they feed these cows with. It's ridiculous to stuff all the cows with grain, when that same amount of grain could feed five times as many people as the meat produced---protein -wise.

MRR: I UNDERSTAND THAT THESIS. ONE OF MY RESPONSES TO THAT HAS BEEN THAT IF SUDDENLY TODAY THEY STOPPED FEEDING ALL THAT GRAIN TO CATTLE, THE PROBLEM WOULDN'T BE SOLVED BECAUSE THEY'D JACK UP THE PRICES OF GRAIN. IN OTHER WORDS, IT ISN"T A MEAT VS. GRAIN PROBLEM, BUT A PROBLEM OF CAPITALIST DISTRIBUTION. IT WOULD BE LIKE WITH OIL, AND PEOPLE WOULDN'T BE ABLE TO AFFORD GRAIN. SO IF EVERYBODY BECAME VEGETARIANS, IT WOULDN'T NECESSARILY SOLVE THE HUNGER SITUATION.

@: You're probably right in that respect. But it's not a black & white subject. The system is the problem, and that must cease first. You could say that the system is the root of this evil tree which then grows into the trunk, branches, and stems. If you're thinking of ridding the starvation problem, you can't start at the stem. You've got to go to the root, where it's getting its nourishment.

MRR: DO YOU THINK IT IS CONTRADICTORY FOR SOMEONE TO NOT BE A VEGETARIAN AND STILL BE POLITICALLY CONSCIOUS AND ACTIVE?

@: We're not here to judge anyone; that's up to the individual. If one of your strong points is world hunger problems, and you're not a vegetarian, then it seems to me to be a bit of a contradiction. But I wouldn't say it's wrong.

MRR: DON'T YOU FEEL IT'S WRONG TO EAT PLANTS TOO, BECAUSE THEY ARE ALIVE ALSO? IT'S BEEN PROVEN THAT THEY REACT TO VIOLENCE.

@: There are a number of differing opinions on this. One is that if you take an onion and cut it in half, it will continue to grow. But if you do the same to a chicken or cow, you end its life. Some people think that's OK. We don't. People don't realize what these animals go through, how they're processed. They have no life at all. Cows, pigs, and chickens are taken from their parents weeks or days after birth, are put in boxes or cages where they can't even turn around, and are fed cement dust for quick

weight gain and their own excrement because it doesn't cost the factory farmer anything. Man has even put his sexual oppression on animals now. The sows (female pigs) are tied up so they can't move at all, and the boars (males) are allowed to roam freely among them to impregnate them as often as they feel like. The factory farmers call it the "rape rack". Baby cows are seperated from their mothers at birth to become veal-- where their flesh becomes "nice and pink" due to their anemia. That's what the consumer wants. Male chickens can't be used for anything, so they are ground up and used as pet food. I can't think of that and then go out to the Colonel for some "extra crispy". We know that these animals feel pain, just like us. That, for me, is enough reason to not participate in the slaughter of animals.

MRR: THERE SEEMS TO BE A CERTAIN AMOUNT OF SELF-IDENTIFICATION GOING ON HERE. IN OTHER WORDS, BECAUSE ANIMALS ARE SIMILAR TO HUMANS, IT'S EASIER TO IDENTIFY WITH THEM. BUT A PLANT, BECAUSE IT SO ALIEN FROM US, CAN BE SQUISHED. BUT IT MAY "FEEL" TOO.

@: That's almost a strong point. But animals are used in food production and in experimentation because people are used to thinking of them as a lower life form. They can therefore be exploited and used for the needs of the higher life form. That's what we are saying, and that is that we feel that plants are a lower life form which can be used for our eating needs. Animals are exploited and raised for profit first and foremost. We don't feel it is right for us to support the slaughter or the industry. If there are those who feel it is OK to eat animals, but don't want to support the industry, there are chicken and beef products that are sold, usually at health food stores, where the animal was allowed its freedom before slaughter. Also, there are range free eggs, which means the hens lay their eggs in a natural environment, and not in battery cages where there are 5 hens in a space for just one.

MRR: BESIDES BEING VEGETARIANS, DO YOU EAT HEALTHILY?

@: At first it was more of an emotional thing, not eating animals. Then I realized there were a lot more reasons for being a vegetarian. One being that the fat-to-protein ratio is ridiculous. People that eat meat 2-3 times a day are gonna get fat built up in their veins, which causes arterial sclerosis, and that can lead to senility. The ratio with plants is a lot better.

MRR: ALL THIS LEADS TO THE TOPIC OF CONDITIONING. LET'S TALK ABOUT THAT.

@: Society is brainwashed. The TV is a pacifier. People turn it on for company. Females are shown as weak, passive homebodies or sex objects. Blacks play supporting roles to whites. Almost everyone's rich. All these things have an effect on us in our everyday lives. People live out their fantasies through TV...it's voyeurism. Capitalism holds the bait in front of us, and everyone's grabbing for it. TV, ads, billboards...all give us a taste of what we think we need to be happy. So we go out and work to make money to buy these things we're told we need. But if unemployment is high and people can't get what they've been conditioned to believe they need, then the crime rate goes up. That's the only other way to get these things...by hurting others that seem to have what you want.

MRR: WILL THINGS CHANGE? HOW MUCH OF WHAT YOU DO IS BASED ON THE EXPECTATION OF CHANGE, AND HOW MUCH IS JUST PERSONAL?

@: To believe you're gonna make a truly big change in the world is just a big pipe dream. Our idea is to change our own lifestyle for the best, and live the way we think is right. And hopefully to expand our ideas to others. Hopefully, they'll question themselves and realize there is an alternative to the past. We don't feel we can overthrow the system, but we can live our lives the way we'd like within that system. We're not saying we're gonna live our lives in our own little world and fuck the rest. We're constantly learning more ways to better the world situation and help ourselves and others. And, we're also doing everything possible to overthrow the capitalist system. That's what life's about: learning. For people to deny that possibility of learning, in any situation, is a waste of life, and mind death. People who accept the conditioned lifestyle that's been set out for them are allowing the system to win again. We're not here to offer any particular alternatives, but as long as people realize there are alternatives, that's good enough for us. Go out and live them-- our alternative isn't the only one, and it may not be the right one.

MRR: WHY DO YOU SAY THAT?

@: The lifestyle we've chosen is a lot harder than just "get up, go to work, come home, watch TV, and fuck the wife". We see the shit we live in. We waddle around in it just like a pig in mud. But unlike the pig who can walk out of it, we're stuck in it. Sometimes it gets to feel like a ton of bricks on our backs., pushing us deeper and deeper into the ground. It gets harder the more you pull yourself away from the "normal" society. When you say you're becoming a vegetarian, it's more than just not eating

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"Mommies, mommies,
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"And fold pajamies."

How Many Guns Are Enough?

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FREEDOM BEGINS AT HOME

"I have never set eyes on a mole, but this one has been driving me insane. I still want to see that mole dead. Now I will pour a ton of concrete over the lawn and forget it."

You Can Live More Beautifully, At Half The Price.

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MRR: THERE'S ONE VIEW THAT THIS SOCIETY IS ON ITS WAY DOWN, AND ANOTHER THAT EVOLUTION WILL HAVE A POSITIVE EFFECT ON MANKIND. WHAT DO YOU FEEL?

@: Evolution continues, but capitalism constantly cheapens it. From the minute we are born we are taught to compete. That is capitalism. It is competition. Sex and love have been cheapened because they have to be put into a little package to sell. They constantly maintain control and if anything new comes along, they take it and use the media to make it smaller, to cut off the real aspects, and sell you the package. Like new wave music. Yet, things are advancing in other ways. Sexism, for example. We are far more advanced than we were 20 or 50 years ago. In the area of relations though, instead of learning to accept love and people for what they are, we've adopted this real paranoid attitude where the relationship doesn't really happen, even though both parties realize that men have been forced into this dominant thing and women into an object. They don't get any further than that, and become paranoid of their personal lives. So many women think of men as the oppressor and hate them instead of trying to teach them how to get along with women and learn to adjust to changing roles. That's not progress at all, just turning the tables.

MRR: I'D LIKE TO ASK YOU ABOUT YOUR MUSIC A BIT.

@#1: It's not too important to me, actually. I really don't know where our music is going. Where it goes it goes. I have ideas, we all have ideas about what direction we'd like to se it go. Whether it goes hardcore punk or classical, that's where it goes. That's fine with me as long as the message gets out. I really don't care.

@#2: I think the music should be an equal part to what we're saying. I'm pretty sure we know where we are going, for we all pretty much express the same general idea in our lyrics. But, we really haven't found music which is good. We're open to anything, music- wise that is. We just write, and it happens, or it doesn't happen.

@#3: I think our music is just a way of communicating our ideas. I don't think it is the most important way, and I don't think it is the least important way. It's probably just an effective way of getting our ideas out to a lot of people.

@#4: The music is very enjoyable for me. It's the kind of music I listen to, and it's fun for me to sing. But without the message it would be real empty. It's a whole picture for me.

@#5: We're still searching for ourselves, but one thing I really do feel great about is that there are no boundaries in this group. I can do anything--play a violin or pick up a guitar.

MRR: AS A WITNESS TO YOUR ONE S.F. APPEARANCE....YOU DID ONLY 4 SONGS, BUT IT LOOKED LIKE YOU PUT AN AWFUL LOT OF WORK INTO THEM. IT WAS A PRECISION MANEUVER, AND HAD A LOT OF DRAMA TO IT. IT CERTAINLY WASN'T SOME BAND PLAYING LIKE THEY WERE REHEARSING, WHICH IS OFTEN THE CASE.

@: Those songs were done in a certain order for a specific reason. They flowed together, and that's the way we feel about any show. It's hard for us--we worry and argue "Oh this isn't right, it doesn't have the energy level, and this song doesn't go with that one, and something should be after that". We put a lot of sweat into our rehearsals; we make it very hard on ourselves, just like everything else. Maybe that isn't good, because our output is very low.

MRR: ARE YOU ALWAYS LIKE THIS QUESTIONING YOURSELVES?

@: We always question what we are doing. We talk about as much as we play at rehearsal time, which is good. We're very open with each other.

MRR: DO YOU ALL LIVE TOGETHER?

@: We live in a warehouse, Robbie, Allison, Kevin, and Chris from CRUCIFIX live in one space. Rip lives in another space with a few friends, and Greg lives in San Francisco. But he's only a phone call away, only ten minutes by car over the Bay Bridge to glorious San Francisco. @ STATE OF MIND keeps in contact with AT+T.

Laughing.....

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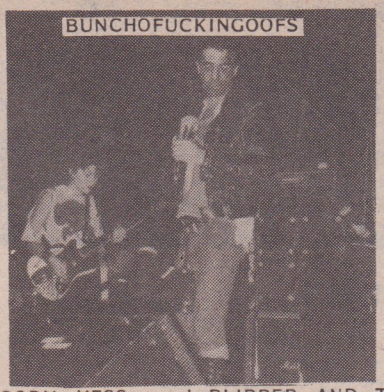
TORONTO-We've got a strong punk scene here--there's not a lot of us, but we know who we are and try to do our best to keep things going. I'd say there are 100-150 of us working to keep up lotsa gigs. Most of us are in bands and try to play together whenever possible. And since there are a lot of young kids and young bands springing up, there promises to be a bright future here. There are 3 main bars that allow a steady stream of punk bands to play, with a couple of big halls and a few tiny weird bars doing the odd shows.

There are quite a few hot bands playing lately, some of whom are on the classic T.O. Hardcore 83 tape. One of these is DIRECT ACTION, a personal fave. They are a high-speed energy blast with short, tight thrash anthems and sort of a DISCHARGE sound. Their second cassette will be out soon. CHRONIC DISORDER started 2 years ago as 14-year olds who banded together for protection to stop getting beat up. Now, looking like little demented skins, they produce a fast, hard, Oi/punk sound. I don't know how to describe A BUNCHOFUCKINGOOFS. They are very strange, and when they make it through a set, very good. They go from eerie sci-fi music to off-time heavy HC. The songs are very political and reflect the street punk life they live. A.P.B. also are excellent, having a sort of CLASH/MOTORHEAD sound, and their stage show is frenzied. Their lyrics are political too, about the Cruise/ animal slaughter/etc. The FORGOTTEN REBELS show up from Hamilton every few months and play their brand of '77 style funny/rebellious rock. they haven't changed in style since then, and singer Mickey DeSadist is becoming an Elvis of the punk scene--frilly shirts and adoring groupies to boot. Playing a lot lately are the great RAVING MOJOS, who are a 60's punk band. They're underrated and unknown as yet, but watch for 'em. They are superb live, and a good cross-section of punks come to see them. They play a lot with other T.O. 60's punk bands--LIVING PROOF, HOODOOS, AFHAKKEN, and the 68'S. the YOUNG LIONS and QUARANTINE have broken up; new versions of both will be coming out soon. Some bands who vanish and reappear are Y.Y.Y., DEAD END, U.S., MICROEDGE, CREATIVE ZERO, and the legendary VILETONES. New bands coming out are P.O.C. (Prisoners of Consciousness), BOP DOG, SCREAMING

QUARANTINE


BUNCHOFUCKINGOOFS

BLOODY MESS, and BLIBBER AND THE RAT CRUSHERS (who actually have been around a while, but are only now becoming appreciated for their sick, satirical humor). Sometimes nearby outta town bands play, such as 10,000 SCREAMING APACHES and the K9 SEDUCERS (who are psychobilly).

I'd like to think that here in Toronto we have a pretty good scene--quite unified, no stupid prejudice over color, some slight skinhead trouble, but if there are a few fights, the Metro Police jump in real quick. The cops "worry" about us too much. When M.D.C. stayed at a house here last year, it was hot "Vancouver 5" time; the phone was tapped, we were all watched, and our garbage was taken to be searched. Two members of M.D.C. were finally arrested after steady harrassment, and had to pay $4400 to get out on bail. But this summer will be a great one here in T.O. I wanna see lotsa U.S., U.K., European, and Japanese bands come to town.

Vic Notorious/ 211 Roxton Rd/ Toronto, Ont/ Canada/ M6J 2Y4.

D-PLOY

OTTAWA-First, I'll give you a rundown of what bands exist right now here in the capital: D-PLOY, formerly known as ZOMBIE EXTERMINATORS, have played a few gigs in the past little while, and are liked by many. Heavy bass, whiney singer, steady drumbeats, and a theatrical singer make them really interesting and enjoyable. PORCELAIN FOREHEAD are PORCELAIN FOREHEAD. What can I say? They still kick ass. UNWARRANTED TRUST, Ottawa's all-girl band, are really good and have great lyrics. HONEST INJUN have gone through a few changes, with the bass player quitting and singer Dave playing bass too. BUGS HARVEY OSWALD have a new guitarist, making their sound much fuller. Then there are a few other bands like FAN CLUB, GONKS GO BEAT, INSOMNIACS, SOGGY FROG, and RAW SEWAGE that contribute to our scene and are good and differ in their own ways.

The last Y.C.P. gig was an all-ages show, and we made back all our money. The people who let us use the hall said we could use it again. My friend and I are also working on an Ottawa compilation tape, and hope to have it out in the next 2 months. Back to shows though, it's really good now because in this end of Canada we've set up a kind of mini-network. When a band comes here, they can count on at least 3 other gigs in 3 other cities. Usually it's Toronto, Ottawa, Montreal, and Quebec City. Sometimes London, Ontario and Windsor too. Here's the names and numbers of the promoters:

Toronto-Jill Heath (416)844-6597
Ottawa-Melanie Kaye (613)230-0704
Montreal- Mike Price (514)288-0578
Steve Seshie (514)465-8021
Quebec City-Luc Martineaux (418)681-6922
Bernarde (418)651-4253

The local radio station, CKCU, plays everything , so if bands want airplay, they can send their stuff to me or the station.

Thanks, Melanie Kaye/ 88 McClaren St #4/ Ottawa Ont/ K1S 0K6/ CANADA.

UNWARRANTED TRUST

PORCELAIN FOREHEAD

Bugs Harvey Oswald

HONEST INJUN

THIS HAS GOT TO BE THE BIGGEST PILE OF SHIT FANZINE I'VE EVER SEEN IN MY PITIFUL EXISTANCE ON THIS FESTERING OPEN SORE PLANET EVERYTHING WOULD BE ALRIGHT IF IT WASN'T FOR GOD(HA,HA) THAT FUCKER CREATED US? CAN'T HE SEE WHAT HE HAS DONE? THE ANNIHILATION OF THE HUMAN RACE LOOKS LIKE THE ONLY WAY TO SAVE THE NATURAL SIDE OF THE EARTH. EITHER THE PEOPLE WHO CARE OR ARE LEAST FUCKED UP (WHO IS TO DETERMINE THAT?) ATTEMPT TO CONSTRUCTIVELY HELP AND GET SOMETHING DONE WITH THE LEAST NUMBER OF HUMAN BEINGS BEING PURGED OFF AND THE REST OF THE NON-SEEING OR CARING SPECIES BEING SHOCKED OR REALIZED INTO SEEING AND FEELING EXACTLY HOW SCREWED UP THIS PLACE IS AND HOW IT IS NOT O.K. IT IS NOT SOMEONE ELSES PROBLEM AND IT IS SURE AS SHIT NOT GOING TO GO AWAY WITHOUT THEIR HELP AND IF THEY DON'T WANT TO HELP LEAVE IT UP TO THE BRAINLESS MASSES TO PROVE JUST HOW BRAINLESS THEY ARE. JUST BECAUSE THE BIG PICTURE OF THIS CHOKING, DYING PLANET IS NOT IN FRONT OF YOU RIGHT NOW, DOESN'T MEAN IT ISN'T IT IS. NOW THE LITTLE PUP ASKS FOR A PAT ON THE HEAD. HA! ANOTHER FUNNY JOKE IN THE SCHEME OF INFINITE UNFUNNY JOKES

PEACE FRIEND. PEACE TO ALL SOME WOULD READ THIS AND THINK, OR SAY, "FUCKING HIPPY". WELL THEY CAN WAKE UP AND START USING THEIR BRAINS. WANT TO RUN AROUND PLAYING WITH FASHION, CHEAP THRILLS AND FALSEHOOD. STOP AND LISTEN FOR A SECOND, STICK YOUR HEAD OUT OF WHATEVER SHITTY ROCK N' ROLL BOX YOUR HIDING IN. IF YOU DON'T REALIZE THERE'S MORE TO LIFE THAN EYE-LINER, MONTHLY TRENDS AND KICKS, YOU'RE DEAD BEFORE YOU BEGIN. WHEN YOU'RE EITHER BURNT TO A CRISP FROM RADIATION OR BROKEN AND TAMED BY THE SYSTEM THERE WON'T BE FUN PARTIES AND DISCOS TO PLAY WITH SO WHY NOT TRY TO MAKE THINGS BETTER NOW. WHY NOT DO SOMETHING. HELP MAKE THE WORLD A BETTER PLACE. YOU. ONLY YOU. BY REALIZING YOURSELF CAN CHANGE THE ENVIRONMENT THAT KILLS ENHARONMENT OF PLASTIC DEATH

IT'S EASY TO TRANSFER RESPONSIBILITY, EASY TO LAY THE BLAME ON SOMEONE ELSE. IT'S EASY TO MOUTH THE WORDS, AND PLAY THE GAME, IT'S EASY TO WEAR THE CLOTHES. IT'S EASY TO POINT FINGERS. BUT IF YOU WANT THINGS TO CHANGE POINT THE FINGER AT YOURSELF. YOU'LL SOON FIND THAT THE HARDEST PERSON TO FREE IS YOURSELF.

DO YOU REALIZE WHAT "RAPE IS NORMAL" MEANS? THAT STATEMENT, YELLED AT A GROUP OF WOMEN, AMID THE LAUGHTER OF THE BOYS, OR THOUGHT WHILE READING THE PAPER, OR ACCEPTED ON T.V. THAT STATEMENT IS LIKE A FIST SMASHING THROUGH MY BODY HOW THE FUCK CAN IT BE NORMAL TO FEEL THREATENED BY EVERY MAN STANDING IN A DOORWAY? IF RAPE IS NORMAL, THEN HATE AND VIOLENCE ARE JUST HUMAN NATURE. AND WE'LL NEVER ESCAPE THEM, NO MATTER HOW FAR WE RUN OR HOW MANY PEACE SIGNS WE WEAR. AND I CAN'T LIVE WITH THAT HANGING OVER MY HEAD LIKE A CLEAVER. SO WHEN DO YOU STRIKE? SINCE I'M ASKING FOR IT BY BEING FEMALE. IF RAPE IS NORMAL, THEN EVERYTHING BEHIND THE RAPE (FEAR, HATE) ARE JUST THE WAY THINGS ARE. SO THAT'S WHY WE NEED THE POLICE FORCE. I GUESS, TO PROTECT US FROM EACH OTHER. I'M SCARED ALL THE TIME

MOLSON MAKE A GREAT BEER
SO HAVE ANOTHER DEAR
FILLING POCKETS WITH BITS OF PAPER
YOU'RE WISHING FUN WAS CHEAPER
ALWAYS CHARGED FOR YOUR LAUGHING
THE FAT MERCHANT HE IS SMILING
HE IS SMILING AS YOU'RE DRINKING
HIS WALLETS JUST OVERFLOWING
FILLED UP WITH SWEATS PRODUCTION
ARE YOU TO TIRED TO GO ON?
JUST A BIT RED EYED?
ENERGIES DIED?
FEELING THE PAIN
HAVE YOU REALLY CRIED?
THE FAT MERCHANT. HE IS SMILING
HE IS SMILING AS YOU ARE LAUGHING.
MISERY IS SOLD, MISERY IS BOUGHT
MISERY IS CREATED, MISERY IS MONEY.

BECOMING THE THINGS YOU STAND UP AGAINST?

ARE YOU CONTENT WITH YOUR LEVEL OF DISCONTENT?

MACHO BULLSHIT, MACHO BULLSHIT, GET AWAY FROM ME - A BIG FUCK-OFF TO ALL THE COOL ONES, ALL THE TOUGH ONES, ALL THE BULLYING ONES, ALL THE LYING ONES, ALL THE CRUEL ONES, ALL THE EMPTY ONES - A BIG FUCK-OFF!

Ⓐ MORE THAN SYMBOLS
Ⓔ MORE THAN SOMETHING
Ⓕ BANDS SING ABOUT.

PERCY HAMMON - COOL SKINS
BEANPOLE TATOO - COOL STRINGS
MISS COCKRANE - COOL STRINGS
JELLY BEAN - COOL VOCALS

WHAT A FUCKING POTATO FARM

more ottawa

Knife as America

NATIONAL DEFENSE — PROPERTY OF

Another Grand Treat

Looking for Something?

U NEED LEAN RED MEAT

Go Back to School, You Bum!

THE VIEWING

IN 1921, SHE WAS 23 WALKING DAZED. HER BEING IN AGONY HER HUSBAND AND BABY DEAD SHE WAS SICK WITH GRIEF SHE COULDN'T SPEAK ENGLISH SHE COULDN'T MAKE THIS KNOWN SOME POLICEMEN CAME ALONG SHE SEEMED ODD SHE HAD NO WHERE TO GO SHE COULDN'T MAKE THIS KNOWN SHE COULDN'T SPEAK ENGLISH SHE COULDN'T MAKE THIS KNOWN SHE COULDN'T MAKE THIS KNOWN THEY PUT HER IN "A HOME" FOR HALF A CENTURY SHE STAYED THERE FOR HALF A CENTURY AND THEY WERE SURE THAT SHE WAS NUTS.

ONE DAY THE PAPERS SAT IN 1968 SOMEONE STOKE TO HER IN HER TOUNGE TURNED OUT SHE WAS UKRANIAN THE STATE HAD MADE A GRAVE MISTAKE FOR THE WASTE OF LIFE — HER TIME — THERE WOULD BE NO COMPENSATION SO THIS BEING THE "LAND OF LIBERTY" OF COURSE - SHE WAS SET "FREE." BUT BY THEN SHE WAS AN OLD WOMAN SHE HAD NOWHERE TO GO... EXCEPT BACK IN !!!

HER NAME WAS CATHERINE YASINCHUK IN MARCH '83 SHE DIED IN A NURSING HOME

HOW MIGHT?

WE ARE DEAD WE ARE HEAD WE ARE UNLESS WE ALL

WORK! AAAAGGGHHH !!!
I CURSE THE FEET I WASH BY DAY.
IT'S A JOB, OR WOULD YOU SAY?
HEY !!! I'E RESPOND TO STRINGS YOU JERK
'CAUSE I KNOW MONEY'S WORK!
THE CORPORATE VORTEX HAS ME SCREWED
THEY KNOW I CAN DO THE WORK OF TWO
THERE'S VALUE THERE IN WORKING HARD
TO GET SOMEWHERE. BE NEARER GOD
IT'S NEITZSCHEREZ AS THE WORLD GOES 'ROUND.
THE WHOLE WORLD'S CAUGHT UP IN IT NOW
I DON'T GET AHEAD. I JUST GO ALONG
LIKE FUCK I'M DYING FOR A JOB !!

Knife as America

MORE — GOEBBELS

BOB HOPE'S THE SAME AS JOSEPH GOEBBELS, ENTERTAINS THE TROOPS, HARASSES THE STARLETS. BOB HOPE'S A TRAVELING SNAKE OIL SALESMAN. BOB HOPE'S THE MINISTER OF PROPAGANDA
IMPRESSIONS ARE CREATED WITH EACH BOMBSHELL THAT'S PARADED. EXPRESSION'S VENTED DELIBERATELY. THE MEN GET IT OUT EVENTUALLY.
NOW YOUR BASIC THOCAR-GARAGE-TYPE WOULD SAY "HEY ME SURE LOOKS GREAT FOR A MAN HIS AGE." BUT BOB HOPE'S OWN IS GETTIN' A LITTLE SAGGY
BOB HOPE'S FACE IS GETTIN' KINDA CRAGGY
BOB HOPE'S BREATH SMELLS JUST A BIT LIKE BABIES
BOB HOPES VARICOSE VEINS PUMP CRAZY
IF BOB HOPE CATCHES WIND OF THIS SONG
HELL SAY "THIS IS WAR."
I'LL FEEL THE WRATH OF BOB.

WILL AMERIKA...?

WILL AMERIKA BE MADE GREAT AGAIN IN THE EYES OF EUROPE? IN THE EYES OF THE WORLD. WILL AMERIKA BE MADE GREAT?
I'M NOT EATIN' OFF YOUR PLATE, GET YOUR FORK OUT OF MY FACE. I'M NOT EATIN' OFF YOUR PLATE, HEY! GET YOUR FUCKIN FORK OUT OF MY FACE!
LOOK!! BOTH SIDES SAY TO EUROPE
"WE'RE COMING IN" "WE'RE COMING IN"
ISRAEL'S BEIN' A DINK! BUT THEN AGAIN WHO ISN'T? BUT THEN AGAIN WHO ISN'T EVERYBODY'S BEIN' A DINK!
WHICH IS TOO BAD?

GLEANING GROUND

MEETING SPOTS ARE MEANT FOR MEETING. I DRAW BEADS! IN PEOPLE BLEEDING. IN MY SIGHTS THEY TAKE A BEATING
I'M ONLY SANE SOMETIMES, IT'S FLEETING.
NOW I'M ON THE ROOF
IT'S PAINFUL AS ALL THAT
TROUBLE SPOTS ARE GREAT FOR GLEANING
SAVE PEOPLE'S TEETH GOLDMINES FOR STEALING
THESE STUPID PIGEONS TO ME ARE VULTURES
IT'LL A FIELD DAY FOR SCAVENGERS
I CAN'T DO THAT TRIBAL DANCE.
I'D HURT MYSELF, PROBABLY

GREAT GUNS: "TESTING" "TESTING" !!

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BRUCE (BASS) CHRIS (GUITAR) MIKE (MOUTH) GEORDIE (DRUMS)

THANX TO HONEST INJUN AND EVERYONE ELSE WHO LISTENS TO WHAT WE HAVE

EDMONTON-Greetings from the city stuck in the middle of nowhere. But despite our locale, there's a lot happening. Gigs are plentiful, with the average turnout at about 200+. The gigs are all-ages because since we have no club, we rely on hall shows put on by the bands themselves or their friends. There are no promoters, so visiting bands always get paid honestly and (in most cases) profitably.

As for bands: DOWN SYNDROME have been together for about a year-and-a-half. They do English-sounding punk, played with the aggressiveness of American thrash. Lyrical content is in the "no war/world peace" vein...ENTIRELY DISTORTED are a newer band, quite young (14-17 years old), and play 90% original stuff in the fast American thrash style...GHOST SHIRT SOCIETY have been together for 6 months. They are excellent musicians, exploring the darker side of sound (a la BAUHAUS, BIRTHDAY PARTY). They're not hardcore, but they do appeal to the HC audience. They are currently in limbo...S.N.F.U. have been together a little over 2 years, and their energetic and sometimes hectic live shows have gained them a very loyal following. They do thrash with a twist and a sense of humor. Song subjects range from bag ladies to anti-war to dogeating in the Phillipines. They have one song on the new B.Y.O. compilation LP. Vinyl out soon?...ZAZA is the newest band, an all-female outfit concentrating on fun, danceable music. They have great potential for the future.

Zines: Two local ones so far--C.H.I.P.S. is into issue #4, while a new one, Schism, is in its second. Both cover local bands, and deal in anti-racism, peace, etc.

Radio: University station CJSR airs MRR, and is an excellent source of hardcore protein.

Etc: Some bars are opening up to "alternative" bands, but still find hardcore too alternative. Lots of kids are coming to shows, with the new faces proving that our scene is still growing. So, any bands touring Western Canada this year, please come to Edmonton. You won't regret it. Write S.N.F.U./ 11537-102 Ave/ Edmonton, Alta/ Canada/ T5K OR2/ or call (403) 488-7363.

ENTIRELY DISTORTED

GHOST SHIRT SOCIETY

photo by Doug Humidity

BECHTRON SYSTEM

Aloha humanoid punx!

I am an extra-terrestrial living on Planet Six in the Bechtron System. We are the dominant species on our planet, and are nicknamed "Molarheads", since our brains are located in our enormous teeth. (This patented genetic innovation gives us more headroom in our automobiles, as well as the highest brain-to-head ratio in the galaxy.) The punk scene here sucks, and my parents think I'm crazy and are threatening to send me to a dental institution.

I'm writing because I'm fucking pissed off at all the goddam preachy bands in our scene. You see, ever since our spaceships started plucking children from your planet and raising them here for food and medical experimentation, certain self-righteous punx have been whining about "human rights" and "people liberation". How pathetic. When are they gonna stop ramming their vegetarian ideals down our throats?!

After the latest nuclear war here, when all our livestock was annihilated, I became a veggie too, but when someone tells me what to do, I inevitably do just the opposite. Like the other night when my mom told me not to flush the new-born "veal people" down the john. Okay, so we had to go to McNaldo's that night and share a plate of Human McGonads -- I showed my mom, right?

Now these so-called punx are telling us not to buy black flesh jackets -- where are we supposed to put the names of our fav bands then, retardos?! Also, I don't see anything wrong with injecting cancer into lab kids to try and control the disease. Hey, if it wasn't for human experimentation, we would never have discovered the hazards of glass-eating. These "human lib" punx must be anti-science or something!

I mean, you humans eat other animals, so why shouldn't we eat you? We have more brains than you, so we deserve to be your masters. By the way, I heard you recently landed a man on your moon. I'm (heh, heh) really (heh, heh) impressed!

I'm just glad that most punx on your planet think it's okay to do what you damn well please to the lower animals. After reading an issue of MRR, with the killer photos of leather-clad cattle -- er, punx -- and the obligatory anti-animal lib slags, I can enjoy my 'breast of teeny-bopper' with nary a twinge of conscience.

In fact, I'm embarrassed to admit that we Molarheads cannot rival your race in animal exploitation. In the United States alone, five billion animals are raised and slaughtered for food each year. If our blood-lust matched yours, your species would soon be a mouth-watering memory.

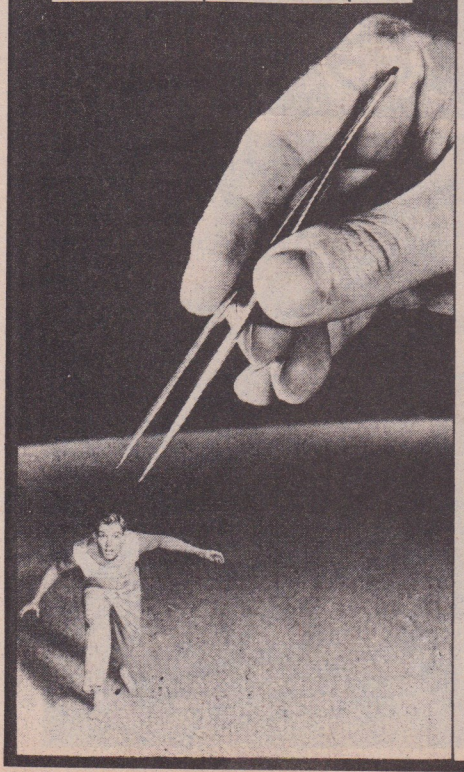
But we're trying, anyway. Taking a cue from the factory farming methods employed on your planet, we are building concentration camps for maximum cost efficiency per meat- producing unit (MPU). We are also quite proud of our adaptation of the "rape rack", a device used in pig farming on Earth. By securing a naked female to the rigid metal frame, we allow potent males to have at her whenever they please, eliminating the problem of a female's fickle sexual appetite, thus increasing MPU production. Profits are already up 15 per cent!

But still I see those dick-for-teeth morons wearing T-shirts that say "Meat means murder!" or "Love people, don't eat them!" Whatta load of humanshit!! Look, I tell them, we have to eat to survive and don't plants have feelings, too? So why should I apologize just because I prefer the taste of a medium-rare rump roast to a plate of poor, innocent plants?

Does this satisfy the weak-bladdered sissies? No, they just start whimpering about "reverence for life" and all that limp-wristed crapola. Can't they see where that philosophy could lead? Peace could break out. Starvation might become extinct. The hallowed traditions of sexism and racism would be endangered. And all of us might start cooperating instead of trampling one another as we scramble up the ladder. This doesn't sound so awful, you say? Then let me ask you this: if these things came to be, what the hell are punx gonna sing about??? Peace and love and flowers and happiness??? Don't make me puke! As my fav band, theTOOTH DK's sing: "If you can't say something nasty, don't say anything at all!"

Send your monobrained responses to me, Xela "Nyaat" Itoposex, c/o: Chris Brown, Bechtron Emissary / 17 Bliss Court / Pleasant Hill, California 94523 / Planet Earth

anti-'human experimentation' poster



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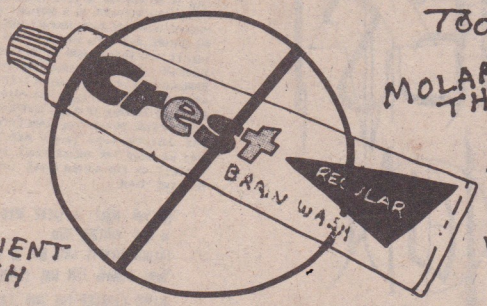
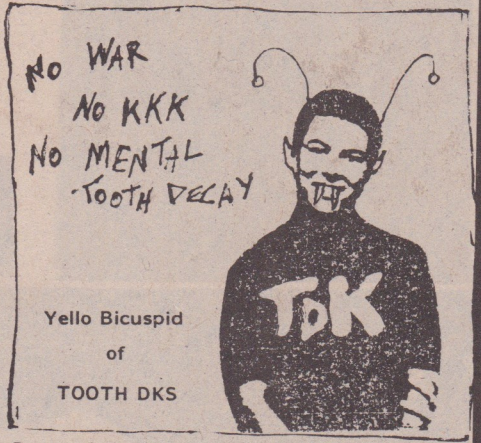
KANINE KORPS



TONITE THE CAVITY CLUB 10 PM



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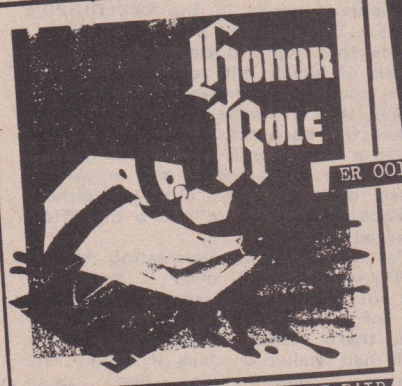

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SHEFFIELD

The following interview with Marcus Featherby of Pax Records was done on the MRR Radio show. Marcus is responsible for such compilations as Bollox To The Gonads, Punk Dead-Nah Mate, and Wargasm (the proceeds of which were donated to various anti-war, etc organizations), and other young groups like the MAU MAUS and ANTI-SYSTEM.

MRR: Marcus, what was that song we just heard?

M: XTRACT, from Punk Dead-Nah Mate, The Smell Is Just Summink In Yer Underpants Innit. The title was actually made up by Steve Ignorant (CRASS). We were gonna call it Bullshit Bushell, but we didn't want his (Garry, ex- Sounds magazine, creator of the Oi! myth) name in the charts.

MRR: I've been talking with you the last days, and you go way back in the U.K. punk scene. You were involved in radio as one of your projects.

M: We started off a punk program very similar to this one, in Sheffield. Unfortunately, what with a lot of apathy, I didn't have time to do it 100% on my own...and it sort of fizzled out about 6 months ago. It was a shame, as we need a station like this (KPFA Berkeley) in England.

MRR: You've also put on shows, which you continue to do?

M: No, I just don't have the time either. I found that promoting shows takes up 3 days a week, if you want it to be successful. MRR: You had found an interesting venue to do 'em in though.

M: Yes, a loft above a pub which hadn't been used since the last World War. It was full of pitting shit...

MRR: Ahem....the F.C.C.

M: Oh, sorry. Bleep Bleep. We can say that word in England. We went up with a bunch of kids and we cleaned it all out and it worked really well. In the end, the brewery was so pleased at the way it turned out they even put in a stage for us. Then the landlord changed, and all he was interested in was making a lot of money...and that was the end of that.

MRR: At this venue, you pulled a very interesting social experiment off.

M: Basically, it was one of the very first places in the country where we had both punks and skins together. I don't know what it's like in America, but in England there's a very big gulf between the two. And, 4 or 5 years ago, most of the skinheads tended to be very politically right wing, and so when we started off we had the choice of saying to these people, "Well look, you cannot come into our concert", in which case they would've hung around outside and created a lot of trouble. Or we could say, "Look, come in, but just behave yourself while you're in here. If you do that, we'll get bands in here that you enjoy. You play ball with me, and I'll play ball with you". It worked tremendously, and in 2 years we never once had any trouble.

MRR: That's remarkable.

M: It can work and does work. Not always though.

MRR: Jello has told me that you're quite a respected figure among the kids in the Sheffield area.

M: Perhaps only in the Sheffield area. (laughter)

MRR: So, you work with those kids a lot?

M: Yes, and they've lways been fair to me. It works both ways. They were very much involved in choosing the bands and policing it themselves. We never had a bouncer at all...it was just me at the top of this flight of stairs, and we managed it. I don't think you need heavy security, and if you do, quite often you precipitate trouble.

MRR: But it takes really good communication with everybody on a personal basis.

M: Yes, I used to speak to them one by one, as they came through the door. But likewise, they responded, so it wasn't just me that did it.

MRR: In the record area, you were saying you had done labels before you did Pax. What were some of the earlier projects?

M: I was very lucky, as I arrived in Sheffield at a time when it was very exciting and a lot of new things were happening. People like CABARET VOLTAIRE were only just beginning to be known elsewhere. HUMAN LEAGUE were still very much an experimental band...names like CLOCK D.V.A., ARTERY, I'M SO HOLLOW. I put out a few early records with bands like that. I find I drifted into more of a punk thing and became more involved with bands outside Sheffield far more by accident than design. It was a natural personal progression. So Pax reflected the way that my mind changed. I have altered a lot in the last 5 years because of punk.

MRR: Mind???

M: Some of us don't have them.

MRR: So tell us a bit about your philosophy behind the label.

M: I'm not a businessman. I do it almost as a sort of hobby. Really, I'm there as a catalyst for other people to do their thing. The only real criteria I have for anything that I do is that I like the people....and that what they say is decent. Whether it's commercial or good musically has always been secondary. So I've not always been very successful. But then, you get a group like the MAU MAUS-- their first record was recorded in 5 hours. I did that project because I liked them as kids and they were making a big effort in their own behalf. That encouragment on that first 45, which fortunately did very well because it was timed right or something, has led them to grow and think differently. They put a lot more into their writing and playing. So that's a case where it really worked.

MRR: Then there's a case where it didn't. It involves the EXPLOITED. In MRR zine, you had written about why you were putting out their recent LP. On the surface, it seemed incongruous with your philosophy, but maybe not.

M: This is a case where it didn't work. Unfortunately, there wasn't perhaps a personal bond between Wattie and I that was strong enough for me to be able to keep what I thought was going to be a very positive change in the EXPLOITED's attitudes. That never became solidified, and once they found themselves back into the realm of having hit records and going back on tour and surrounded by the sort of people they'd always mixed with, they just reverted back to their old attitudes. That was a great personal disappointment.

MRR: And in the process, due to various business dealings they initiated without your knowledge, they've had a big affect on your label, right?

M: It's had quite a devestating affect, yes. It wasn't until after I put their record out that I found out that due to all kinds of contracts they'd previously signed, there seemed to be 50,000 people who all had staked a claim in them. And everywhere down the line, both record-wise, t-shirts, publishing, etc., everything has been absolutely bedaddled with complications, none of which were my doing, but which I got saddled with.

MRR: What's the current label situation then?

M: Pax is going to have to keep (to put it politely) a low profile. I've got to sort these problems out. As a gesture of goodwill, I shall make sure that these problems are resolved. But that does mean that in the meantime I'm not going to have the finances to do anything else record-wise for quite a long while. I could just bankrupt my company and set a new one up the next day, but I shan't be doing that.

MRR: And as to one of those problems, there's the famous Pushead art ripoff.

M: Again, I found myself right in the middle of it. I was presented with some artwork which the EXPLOITED wanted on the cover, not knowing until after it was released where it came from.

MRR: In this case though, you don't believe that the EXPLOITED consciously ripped it off?

MRR: They showed me the original drawing, which didn't have a visible name underneath or anything.

MRR: It was on a ticket or flyer?

M: I can't recall, but I don't think that was a deliberate act on their part. I have spoken to Pushead to work things out.

MRR: So what's next?

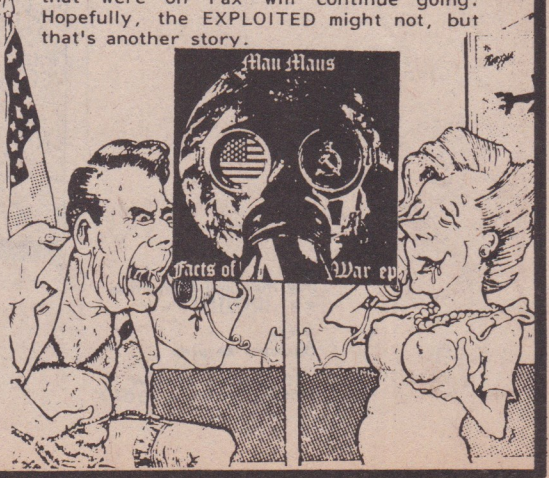
M: Some of the groups I've been working with, like the MAU MAUS and ANTI-SYSTEM, are going to start their own labels. And I'll help them do that, and get them established. So, the bands that were on Pax will continue going. Hopefully, the EXPLOITED might not, but that's another story.

PAX 7
Punk Dead – Nah Mate 12" E

PAX 4
Wargasm LP

PAX 11
Defence Of The Realm EP
Anti-System

PAX 10
Blame It On The Youth EP
Xtract



LAWLESS BRITAIN

City demo

STOP THE CITY!

"Stop The City" happened on March 29th--3000 punks in a square mile of the heart of London, a demonstration without a march, without a rally, and without leaders. "The City" is a compact area of the capital, a grey mass of banks and businessmen. It's here that the financial deals behind war, exploitation, and oppression take place: investments in fascist dictatorships, big money loans for arms expenditures, and a corporate interest in the imbalance of resources and food...We went to oppose these lies and expose the ignorance which keeps this injustice happening.

We talked, and shouted, and ran. The police reacted in the only way they seem to know-- by arresting, punching, and beating as many people as possible.

Barclay's Bank, which loans vast sums to South Africa's apartheid/racist regime, had its windows smashed; a Rolls-Royce was wrecked-- action against property, to demonstrate the anger of those who can't stand back and see wealth squandered on luxury goods when children are dying of starvation every second of every day...The protest was nonetheless peaceful and good-humored, with punks/anarchists adding a splash of life to the city streets. The people who work in the city stood and stared and muttered quietly to each other. I wonder if any of them thought about what we were trying to say? Can robots think?

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Come along now: a mounted policeman orders demonstrators to come down from the Stock Exchange steps during yesterday's 'Stop the City' protest in the City of London

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In This Issue:

★Children's Rights
★The Draft
★On Prison
★A letter from the 'Sigma' Underground in Warsaw, Poland.
★Chile's Painful Realities
★Ignorance Vs. Freedom
★Television Brainwash

★ Subscription Rates are: $2. Each $8. year 4 issues

INTERVIEW OF A. KUNZE OF

UPRIGHT CITIZENS

BY PENETRACION fanzine of Spain

The UPRIGHT CITIZENS started in January '81. The line-up hasn't changed since then. It is Mario on drums, Crocker on bass, Uli on guitar and Anton--me--on guitar and mike. I'm 20 years old, the other three are 19. First, we played songs by other groups, but pretty soon we started playing our own songs. In April '81, we had our first gig. Since then we've had about 50 gigs, mostly in '82.

In December '81, we met the people who run H'art. They asked us if we wanted to be featured on a compilation LP, and we agreed. So we recorded the first version of "Fuck The Army". In February '82, we recorded our 12" EP, which was released in June '82. It's sold 2,000 copies so far, and is sold out for the moment; perhaps there will be a new edition soon. In '82 we played about 25 gigs, mostly all over Germany, but also two in the Netherlands. In December '82, we played our best gig with the DEAD KENNEDYS. After Jello Biafra heard our maxi-EP here in Germany, he liked us so much that he wanted us to support them in Osnabrück. Someone phoned me up, asked me if we wanted to, and we said yes. The DEAD KENNEDYS are really great; they're all very nice guys and very, very friendly. When we played, Jello was on stage, and he told me after the gig that he enjoyed it a lot.

In May '83, we finished recording the new LP, which was released in July and has sold about 800 copies so far. In May, we also supported the BAD BRAINS in Cologne and the U.K. SUBS in Bochum. This year we've just had a few gigs. I think the possibilities of playing are declining.

Besides the 12" EP, the LP, and "Fuck The Army" on the H'art sampler, we are featured on a compilation tape on XCentric Noise-Grevious Musical Harm. The songs on it are "Svastika Rats", "Now Or Never" (both different mixes), and a song called "Stormy Mondays".

With new lyrics, the song "Stormy Mondays" is also featured (as "A Gift To Europe") on the Keine Experimente compilation LP. There is also another new song called "Stand Up" on it, a different version of which will be on MRR's Welcome To 1984 compilation.

We've also recorded music for our next LP. It'll be a bit more varied in style, but still hardcore. It will contain fourteen songs and will hopefully be released in Spring/Summer '84. The songs are "Dead Blood", "Macho", "Heaven or Hell", "The Man With The Gun", "1984", "Stand Up", "Blind Hate", "Hammer & Sickle", "Adrenalin", "Future Dreams", "Arm The World To Death", "No", "Drunken Hero", and a cover version of the Dylan classic, "Blowing In The Wind".

We'll be releasing this new LP on our own label. We hadn't had any trouble with H'art, but we want to be as independent as possible. Another reason is that we want to sell the records cheaper. We've already had the chance to sign with Virgin, but we refused, 'cos we want to "make it" without the "help" of a big company.

A. Kunze/UPRIGHT CITIZENS

MRR: WHAT'S THE GENERAL SITUATION IN GERMANY?

U.C.: I don't know what you mean by "the general situation"--concerning the punk scene? Well, there isn't a real scene here anymore, especially where we live. Gigs are very rare. It's a bit frustrating.

MRR: ARE THERE MANY BANDS IN GERMANY?

U.C.: Well, I don't know how many punk bands there are here in Germany. But I reckon that there are about 40 on vinyl, and about 15-20 that have got an LP out. Unfortunately, there are very few bands which play good music, and it's even more sad that there are even less groups which have got good lyrics. Most groups here play "pure noise" (in the true sense of the word), with shitty words. Records by German groups I can recommend are the TOXOPLASMA LP, the CANALTERROR LP, the NAPALM 7", the second and third LP's by SLIME, RAZZIA (tracks on Underground Hits and the Waterkant samplers), the RAZORS, DAILY TERROR, SS ULTRABRUTAL (just musically), and N.A.S.

MRR: WHAT ARE THE INFLUENCES OF THE PUNK BANDS AND PEOPLE IN THE SQUATTER MOVEMENT?

U.C.: I can't tell you what influences other punk bands here. We started the CITIZENS because we wanted to make music. We all liked punk music. But we also wanted to write lyrics in order to make people think. I think that's the same with 99% of the punk bands. First of all, they want to make music in order to have fun, to have success, to break out of normal life. Most of the squatters are squatting because they can't afford the money for a legal flat. Then there are also a lot of people who don't want old houses to be destroyed by speculators making their profits.

MRR: HAVE YOU HAD ANY PROBLEMS WITH "NAZI PUNKS" BECAUSE OF YOUR LYRICS? ARE THERE MANY OF THEM TODAY?

U.C.: Well, happily we haven't had any problems with Nazis yet, though we've already had problems with people who just wanted to come to gigs in order to make trouble. They're just a bunch of fucking bully boys. "Bully boys go out fighting--it's always the same old game." But there's been a general increase of Nazis who still believe in Hitler, and there's also an increase of people who aren't really Nazis, but who believe in many aspects of Nazism. They want foreigners to fuck off. But I think we're not the only country with these problems. It's the fucking same everywhere.

SWASTIKA RATS

'45 IS STILL ALIVE
THE MASTERRACE WANTS A NEW THIRD REICH
HITLER'S BRAIN IN A THOUSAND HEADS
NAZI DREAMS ARE STILL NOT DEAD

NAZI CATCHWORDS FOR A BLINDED YOUTH
WHO BELIEVES IN LIES OF A NAZI TRUTH
OLD FASCIST HEROES ARE REVIVED
IN DIFFERENT BODIES, BUT WITH THE SAME OLD MINDS

SWASTIKA RATS ARE STILL ALIVE
I THINK THOSE PIGS WILL NEVER DIE
SO IT'S UP TO ME AND UP TO YOU
THAT NAZI DREAMS WON'T COME TRUE

Chorus: DON'T LET 'EM MAKE THEIR DREAMS COME TRUE
NO! DON'T LET NAZI DREAMS COME TRUE

MRR: WHAT DO YOU THINK OF THE RELATIVE IMPORTANCE OF LYRICS AND MUSIC?

U.C.: Primarily, we are musicians, and as musicians we want to make good music. We aren't preachers, leaders, etc. But we want to make people think. Therefore, we want to try to write our lyrics as clearly as possible in order to show people what we think about things. We don't say that everyone has to agree with us, but we want them to know why they disagree. When people don't think, they're just sheep who follow the leaders. Think for yourself! But to be honest, we're a group because of the music, not the lyrics. If we just wanted to tell people our opinions, we could write a fanzine. But I think with the help of music, you can make people listen to you. Unfortunately, today's kids act or live by the lyrics of their favorite bands. Therefore we try to write appealing music. It's hard to explain in a few words.

GOVERNMENT WINS!

GENERAL ELECTION
THE CHOICE IS YOURS
YOU'VE GOT THE RIGHT THE RIGHT TO VOTE
DEMOCRACY? NO IT'S JUST A JOKE

LEFT OR RIGHT-YOU'VE GOT THE CHOICE
BUT WE WILL LOOSE COS THEY AIN'T OUR VOICE

GENERAL ELECTION
WE AIN'T GOT NO CHOICE
WE'VE TO VOTE FOR HYPOCRISY
IN THE NAME OF DEMOCRACY

Chorus: WHOEVER YOU VOTE FOR
GOVERNMENT WINS!
OH NO! THERES NO CHANCE
FOR US TO WIN

MRR: WHAT ABOUT PLACES TO PLAY IN GERMANY?

U.C.: There are very, very few places to play. Most places are either pubs or youth centers. Big theaters are only for foreign mega-groups.

MRR: WHAT DO YOU THINK ABOUT THE CONCEPT OF ANARCHY?

U.C.: Well, we aren't anarchists, we aren't nihilists, and we aren't communists....we are the UPRIGHT CITIZENS. No kidding, we like many aspects of anarchy, but there are so many different views, so many different interpretations that I've given up calling myself an anarchist. It doesn't matter. There are so many punks who call themselves anarchists, and they're nothing but fucked-up wankers who think anarchy means chaos. They misinterpret "No Laws And Orders". I think all that counts is that you mean what you believe in. I'm an "Upright Citizen" in the true sense of the word. I'm "upright" because I say what I think, because I believe in equality, because I believe in freedom, because I believe in disarmament, because I believe in non-violence, because I am a conscientious objector....because I belive in "Love" and "Peace".

HATED

WE'RE THE DAMNED OF TODAY
OUTCASTS OF SOCIETY
WE'RE DESPISED COS WE AIN'T LIKE THEM
A SUBCULTURE THAT HAS TO BE CONDEMNED

WE'RE DEFAMED COS WE AIN'T CONFORMED
A GENERATION OUT OF NORM
THEY CALL US SCUM COS WE DON'T WANNA LIVE THEIR WAY
A BLOODY DISGRACE THAT HAS TO BE PUT AWAY

HATED-COS WE AIN'T DUMB & BLIND
WE USE OUR BRAINS TO CRITISIZE
WE'RE DIFFICULT, YEAH, WE'RE THE SNAG
A REBELLIOUS YOUTH THAT HAS TO BE GAGGED

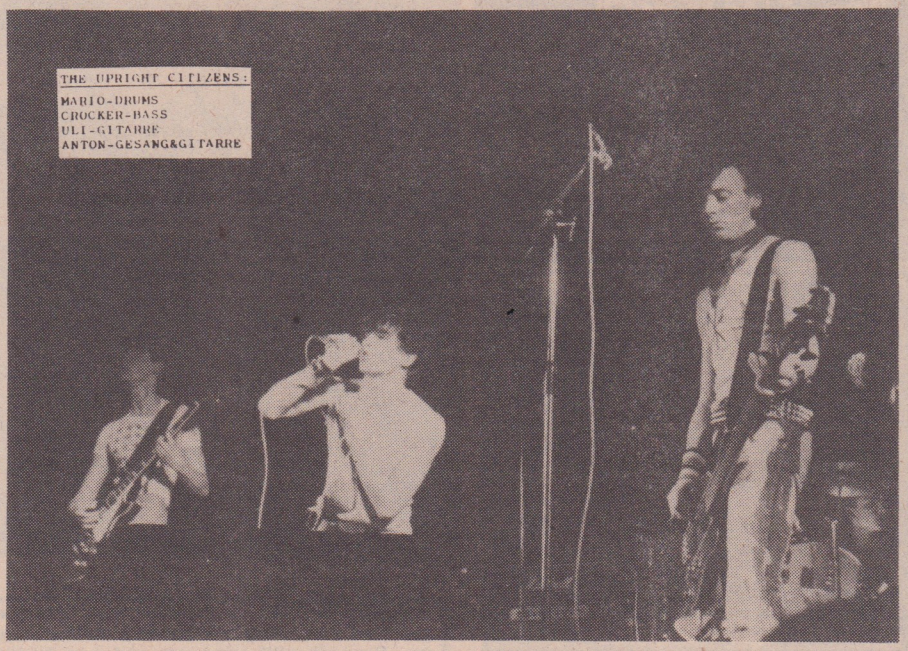
Chorus: HATED-WE'RE HATED-JOIN THE HATED

MRR: WHAT ARE YOUR OBJECTIVES AS A BAND?

U.C.: We want to have success! Yeah, right, success--success, in order to travel around the world. We want to sell as many records as possible, not because of the cash (though it would be great if we could make our living with our music), but because we want to see people appreciating bands that deserve success. And because we want to show the music biz that we can make it without big companies (we already refused to sign with Virgin). We will be doing our next LP on our own. We want to be as independent as possible. If the next one isn't a "success", we'll stop making records. We don't want to flog a dead horse. Let's wait and see. Apart from our plans to put out an LP, we want to release a 7" EP soon on XCentric Noise Tapes. On it there will probably appear two older tracks, and three new ones ("Future Dreams", "Right Way", and "Dead Blood"). It should be out around early summer. We hope to do a big tour soon, but at the moment it isn't possible. Some of the band members have jobs or are in school, and I'm doing Civil Service (instead of doing military service) because I'm an Objector.

MRR: HOW CAN PEOPLE GET YOUR RECORDS OR WRITE TO YOU?

U.C.: The LP is available for $6, and the 12" for $5. If you'd like an interview for your fanzine, just send us questions. Our address is: A. Kunze/ 1m Springfeld 31A/ 4250 Bottrop/ West Germany.



YELLOW PRESS

SCANDAL SCANDAL
ANOTHER SMEAR-CAMPAIGN
DAY BY DAY
THEY TELL YOU WHO'S TO BLAME

MURDER MURDER
YEAH THEY LOVE THE DEATH
COS BLOOD-CURDLING STORIES
MEAN A LOT OF CASH

SCANDAL SCANDAL
OH THEY REALLY MAKE ME SICK
PAGE BY PAGE
THEY'RE FULL OF SHIT

Chorus: YELLOW PRESS YELLOW PRESS
SENSATIONS MEAN A LOT OF CASH
THEY MAKE YOU THINK YOU'RE WELL-INFORMED
BUT THEIR YELLOW TRUTH JUST MISINFORMS

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AND YOU'RE THE FOOL WHO SUPPORTS THAT PRESS
COS YOU STILL BUY THEIR YELLOW CRAP

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MOST LIKELY TO FAIL, WASHOUT, LOOSE ALL

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DRANK LOTS OF BEER
GOT STRAIGHT-A'S
AND BEAT UP QUEERS
NOW HE'S GOT A
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HANGS-OUT IN THE MEN'S
ROOM AT THE
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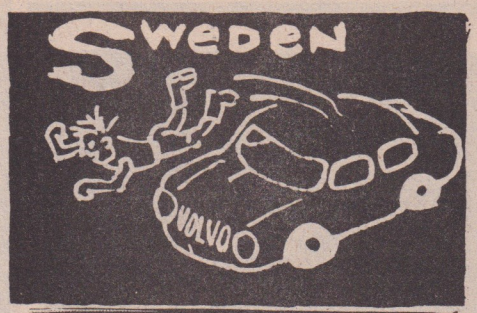

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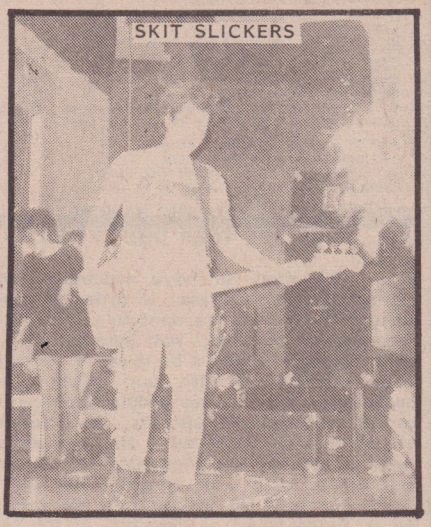

SKIT SLICKERS

SNOBBSLAKT

BEDROULEZZ

Lazy Sweden here! It's been a while since you had something on Sweden, so here we go. Records still come out and new bands start playing, but there aren't enough places for concerts. And when there are concerts, some people are so drunk they don't remember the concert afterwards. Why go at all? We need more places to gig, but it's up to us to find them!

The second Really Fast comp LP contains 14 Swedish bands (as did Vol. 1), and among them are SOTLIMPA, BRISTLES, NYX NEGATIV, MOB 47, ASOCIAL, and others. The long awaited HUVUDTVATT/K.I.K. album will be out by the time you read this. It'll be a bit more expensive than the comp LP's, but it's woth it. ANTI CIMEX should have released their third EP by now. ASTA KASK's second EP is also out, as are EP's by E.A.T.E.R., MODERAT LIKVIDATION, and KRUNCH. I'm told that EXISTENZ are planning a new EP. Other bands that have EP's on the way are: AVSKUM, BRISTLES, and NONCENS. Another comp LP is coming, but I don't know very much about it. I've heard rumors that SLAM will put out an LP.

Bands that have tapes out are: KEKKONEN HEROES, SUBTIL UNGDOM, SOTLIMPA, TATUERADE SNUTKUKAR, SNOBBSLAKT, DISTRUST, S.O.D., etc. Another RAPED TEENAGERS tape is also to come out. We haven't seen the MISSBRUKARNA tape yet, but it'll be out soon, hopefully. There's also a bunch of comp tapes coming, but I can't count 'em up.

That's all I have to tell you about Sweden at the moment. feel free to write, but send an I.R.C. if you want an answer this year!! Really Fast/ c/o Starv Fagerberg/ Tradgardsgatan 12/ S-59600 Skanninge/ Sweden

AVSKUM

SUBTIL UNGDOM

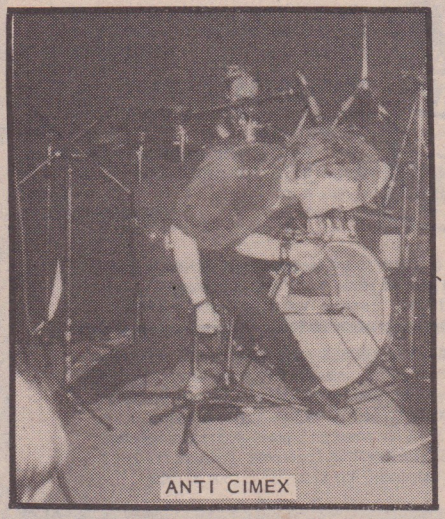
N.Y.X. NEGATIVE

T.S.T.

EXISTENZ

MOB 47

SOTLIMPA


ANTI CIMEX

ASTA KASK

E.A.T.E.R.

photos by P. Alqvist & Starv

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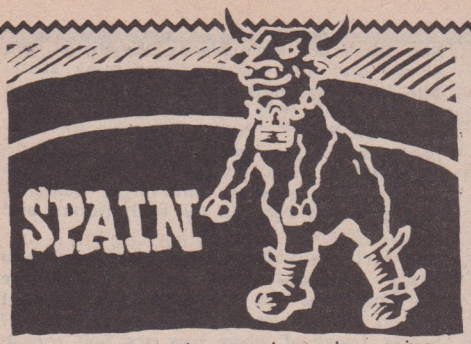


MADRID-Not much has been happening, but quite a few bands are forming, and that's a sign that something will going on in the future. 1985 are a new band who've put out several pamphlets and are very active. CRISIS NERVIOSA have been rehearsing in one of the band member's houses, but the neighbors called the police, and that's that. It seems that SALIDA DE EMERGENCIA are together again, but who can believe those guys after breaking up and re-forming a thousand times? DELINQUENCIA SONORA are recording a tape. Another promising group that has just formed is DISTURBIOS URBANOS. Their singer, who has just returned from required military service, used to sing with DELINQUENCIA SONORA, and the guitarist, Rafa, is from the fanzine Telepunken. O.X.POW are playing a lot lately, and not in the Rock-Ola club, which proves that there are alternatives to that shitty place. LIBERAKCION will put out a new pamphlet pretty soon. DEPRAVACION should worry more about getting instruments, now that they have a place to practice.

DELINQUENCIA SONORA

I do a fanzine in English featuring only Spanish bands. It's called Ausencia De Escarabajos and is free. Write to: Javier Remon/ Calle Maqueda 13 6°B/ Madrid 24/ SPAIN.

Other zines:

Brigada Criminal/ Ed. Euromar 7°2/ Zaraur/ Guipuzcoa/ SPAIN

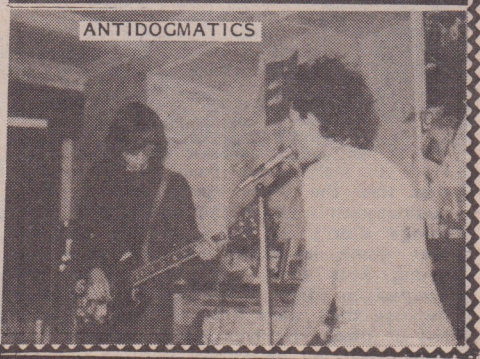
Telepunken/ Rafael Hortelano/ Calle Altamirano 42/ Madrid 8/ SPAIN

Drama Del Horror/ (don't write "Drama Del Horror" on the envelope, thanks)/ Apartado 96.004/ Barcelona/ SPAIN

Destruye/ Calle Sonaluce 6, 3° Dcha/ San Sebastian 3/ Guipuzcoa/ SPAIN

Unica Alternativa/ Calle Parque 30, 10°A/ Renteria/ Guipuzcoa/ SPAIN

guitarist of DISTURBIOS URBANOS


ANTIDOGMATICS

Hi! Here's more news from Spain. New bands are starting to appear that have more ideas than previous ones. Most got mentioned above, But from Barcelona come 2 new thrash bands: RESIDUOS NUKLEARES and ANTIDOGMATICS. R.I.P. and BASURA (from the Basque country) have new and stronger material. SLIPS Y SPERMA plan to release a 12", and we'll collaborate with them. Destruye and Brigada Criminal plan to put out a tape of R.I.P. (who also appear on the new MRR compilation LP). And we at Penetracion fanzine are working on a compilation tape too.

Of the older bands, ESPASMODICOS and ULTIMO RESORTE have broken up. TNT have released an LP. LARSEN (stupid lyrics) have a 12", and TOREROS AFTER OLE (a former flamenco band) have opportunistically gone "punk" with a 12".

Our thanks to M.D.C. for the show they put on here. A lot of us liked the fact that Ron and Franco introduced the songs in Castillan. Great!!

Penetracion/ Apto 17140/ Madrid/ SPAIN

WE ENCOURAGE YOU TO ASK YOUR LOCAL RECORD STORES TO ORDER MORE COPIES OF MRR THEN THEY USUALLY DO, OR TO RE-ORDER AS SOON AS THEY RUN OUT. WE'VE HAD HUNDREDS OF COMPLAINTS FROM READERS ABOUT STORES GETTING A FEW COPIES & SELLING OUT IN ONE WEEK. THIS MIGHT HELP REMEDY THE SITUATION. AVAILABLE FROM: ROUGH TRADE, SYSTEMATIC, IMPORTANT, DUTCH EAST, LAST GASP, TOXIC SHOCK, BOOKMAN, MYSTIC, BONAPARTE, GREEN-WORLD, RECORD PEDDLER.

B.Watson 84

ITALY

TOXICAL photo by Cuso

Punk in Italy dates from '77-'78, but at that time the scene really sucked. Some businessmen tried to put out records, but things didn't go well, so they declared that 'punk is dead'. But then a lot of young kids came from the streets and decided to start something by themselves because they were tired of getting kicked out of places by cops, and because they were tired of the stupid fighting between punx & mods, mods & rockers, punx & rockers, etc.

They started doing it by themselves, because everything here means a political activity. This is especially true in Milano, where the first conquest came about. The kids found a place in an occupied house, a squat, at Via Correggio 18. Here they started a club, the Vidicon, where shows were held for very cheap prices for some months. After that, they opened a bigger place, the Virus, at the same location, where bands could find a place to gig, and where punx and skins could meet each other as friends. There were problems with the police and the neighbors, who didn't want punx around all drunk, noise in the night, and all the bad faces. After a year the Virus was shut down, but after demonstrations and fundraising, a new Virus was built on the site of the old Vidicon. Now, almost every Saturday night there are shows, with bands from all over Italy, and foreign ones too like M.D.C., BASTARDS, DISORDER. There's also a free practice room (bands pay only the electricity), a mini-bar with the cheapest prices in all Milano, and a shop that distributes zines, tapes, records, books, and anarchist press from all over the world.

One of the great things here in Italy is that almost all the bands put out their records by themselves. They sell them at gigs at cheap prices, as the regular record shops generally suck the kids dry with their prices. The cost of imported records, especially from the U.S., is exhorbitant. Instruments are also very expensive, as the state puts a high tax on everything (as they do with records too). So bands try to sell the records at gigs without the state stamp on them. If they get caught, it's a big fine and off to jail. But ultimately, who cares??? You must try!

JUGGERNAUT

PUTRID FEVER

RAW POWER photo by Fiorella Foel

C.C.M.

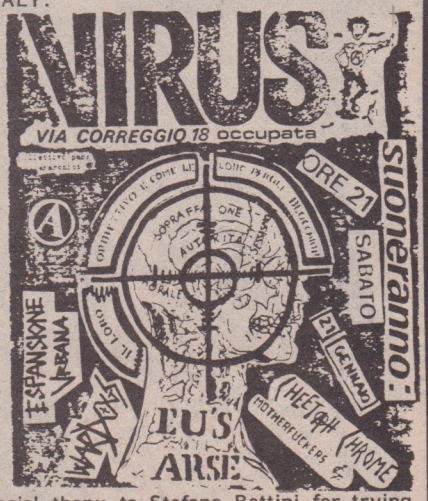
WAR DOGS

BRONTOSAURI

Now there are more places like Virus, and places that sell self-produced punk stuff. The first was in Bologna, from the Attack Record label. It is an independent, run by the band R.A.F. PUNK, who are anarcha-pacifists. Also, some skins have an independent label, C.A.S. Records, run by NABAT, a skin band from Bologna, who put out records by both punks and skins.

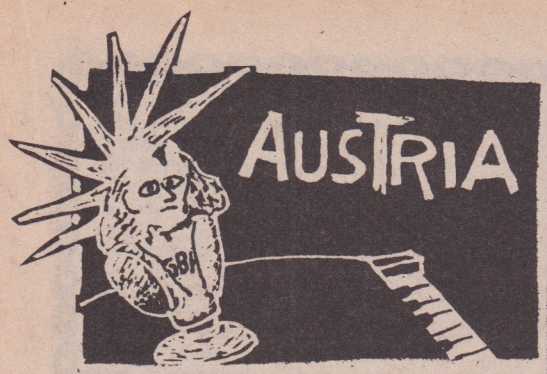
The early recordings here were rough and badly recorded. But now, bands are learning how to produce well without paying a lot of money for it. Also, a lot of bands (most of whom now are fast thrash types) started without knowing how to play, and as rehearsing places are hard to find and instruments very expensive, it's taken a while for them to improve. But now they are very good! Some of the recorded punk bands who I think are the best are: INDIGESTI (split up), SHOTGUN SOLUTION, FALL OUT, C.C.M., IMPACT, RAPPRESAGLIA, PEGGIO PUNX, EU'S ARSE (split up), BLOODY RIOT, DECLINO, UNDERAGE (split up), WRETCHED, SHOCKIN' TV, STIGMATHE, CANI, REIG, NIGHTERS, etc. As to those not yet on vinyl: RAW POWER, WARDOGS, CRASH BOX, JUGGERNAUT, PUTRID FEVER, I REFUSE IT, TOXICAL, DIE COP, FUCKERS, NOISE BRIGADE, KINA, NEGAZIONE, KOLLETTIVO, STALAG 17, and more. Oi and skin bands with records are: NABAT, DIOXINA, ROUGH, and BASTA.

I can help help you get Italian records, as I am in contact with a lot of bands, and I can send them to you. Send me check or money order. Every 7" record is between 2-3 dollars, postpaid. Also, the Raptus Italian punk compilation LP is available for $6 postpaid. I'll get the stuff you want. Stefano Valli/ Via Zezio 28/ 22100 Como/ ITALY.



Special thanx to Stefano Bettini for trying to co-ordinate an Italian scene report for MRR. We'll try to print some of it next issue. Meanwhile, you can get his zine, N.D.F., for $3 at: Via 27 Aprile, 4/ 50129 Firenze/ ITALY.

DISPERAZIONE



Here's a small report . I want to start with records. A single by the DEAD NITTELS (Nittel was a politician killed by terrorists) came out in Feb. of '84. Also, a split LP with EXTREM on one side came out. EXTREM have a good sound, and sing about the problems of the system. There was another group here in Vienna called SCHUND, but they broke- up in 1982. They had a German female singer, and had a 45 and tape. These records only came out in small quantities, most of which were sold at gigs or small shops.

A new band are GRUFTROSEN, who are an all-female group, the first here. The best bands at the moment are MASSAKER and S.T.D. MASSAKER's bass player was the guitarist in SCHUND, and their guitarist was in Munich's Z.S.D. They will be recording in the future. S.T.D. contains the ex-drummer of EXTREM, and their debut was at the Anti-Pope Festival in September. Their music expresses the aggressiveness and hopelessness of our time.

In Vienna, there is a place called the Gaga. It is a very big house with a huge courtyard, practice space, and housing for punx. In 1982, about 150 Viennese punx met here, and had many concerts, including 2 festivals which included

GRUFTROSEN

Rieder (me)

German bands like INFERNO and NIKOTEENS. But the police caused problems, and the punx were evicted in June of '83, and the building was destroyed within a week. Bigger shows are now held at The Arena, where BLACK FLAG, D.O.A., and INSANE played.

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BEMISBRAIN RECORDS

Hi! this is Renato Filho, editor of Alerta Punk zine. I'm writing to give you the latest goings on in the Brazilian scene. Here's the news:

SAO PAULO-The first punk scene in this country, where there have been punks since 1978. Here, punks have always been associated with violence, and worked hard to "earn" this reputation. There are stupid people who have infiltrated the scene, not knowing what it means to be a punk, much less about anarchy! They think it means going out, breaking everything, and fighting with heavy metal rockers. Some of them don't like hardcore thrash, not knowing that today's scene is a fusion of punk and thrash, along with anarchistic ideas. However, there are also some true punks who work hard for the scene's growth and improvement. The bands keep rehearsing, since we rarely have gigs, and the only survivors are: OLHO SECO (with a new drummer), PSYKOZE, RATOS DE PORAO (who recently put out an LP), RUIDOS ABSURDOS (a new band), S.P. CAOS, and KAOS 64. All of them are thrash bands. And there are also punk bands, like COLERA, FOGO CRUZADO, NEO SISTEMA, and INOCENTES (back with only 2 original members and a different sound from their EP). If there are any other bands, not even the punks know about them.

In a town 70km from Sao Paulo, Juquitiba, there is one band called DESGRACADOS, a 3-piece who play thrash with an early DISCHARGE/RIISTETYT influence. They have problems practicing, because one of the guys lives 35km from the others. In Santos, a seaside town near S.P., the punk/HC scene is growing. There are few punx, but all of them are socially conscious. The only band is PESADELO, whose sound is total noise, in the real sense of the term. Their lyrics deal with social and political realities.

RIO DE JANEIRO-The scene here is divided between the punks from the suburbs and the punks/new wavers/skaters from downtown. The suburban bands are: PRO-ANARQUISTAS, DESCARGA SUBURBANA, ULTIMATO, REALIDADE NEGRA, and DESORDEIROS. The suburban punks from R.J. created the "Suburj" (also a name of a suburb), a punk union congregating bands and followers. They are socially aware too, and put out the Vitoria Punk zine. From downtown comes the most famous band from Rio, COQUETEL MOLOTOV. Their lyrics are very good, but their sound is decaying. Other bands are: DESCONTROLE (a female band), DESESPERO, INDESCENTES, BOMBA ATOMICA, ROLETA RUSSA, and ENJEITADOS.

BRASILIA-This is the center of the so-called "neo-punks", with bands that play traditional punk rock, in spite of the name. They have taken part in gigs in S.P. and R.J., and are quite well-known: PLEBE RUDE, LEGIAO URBANA, CAPITAL INICIAL, and ELITE SOFISTICADA. There are also several new bands in Brasilia now, such as ANTI-TEDIO, SUBDIVISAO, APOCALIXO, and MANTENHA DISTINCIA. The last 4 have a more modern HC style. The possibilities for the growth of Brasilia's punk scene are very good.

BAHIA-There are a lot of bands in Salvador City: MANICOMIO, VELORIUM, TREM FANTASMA, DELIRIUM TREMENS, C.D.F.S., ESPIRITO DE PORCO, GESTAPO, and others. Some of them play in the old '77 style, but are very loud. The greatest problem for them are the heavy metal rockers and their violence. They put out some zines, the most political of which is Espunk.

In other regions of Brazil there are more bands, but in such places the scene is just beginning and information is scanty. They don't seem to know about modern HC, though this seems unbelievable. Some punks from S.P. are sending zines, letters, tapes, and records to these places so they can get in touch with the nwer things in the punk/HC world. These bands are: CAMBIO NEGRO (Recife), PODRES (Belem), FERIDA EXPOSTA (Vitoria), SEXO EXPLICITO and DIVERGENCIA SOCIALISTA (Belo Horizonte), and N.D.S., PATRULHA 666, and SUICIDIO (Juiz de Fora).

Well, this is the panorama of the Brazilian punk scene, and if anyone wishes more information, write me. I've released a "special edition" of my zine--an English language version for export about our bands. Send me $2, and it will be sent to you. To get Brazilian records and tapes, RATOS DE PORAO or OLHO SECO info, write to: Fabio/ Cx Postal 20014/ CEP 02798/ Sao Paulo/ Brazil. To get info on RUIDOS ABSURDOS and other bands, write me: Alerta Punk/ c/o Renato Filho/ Cx Postal 54217/ CEP 01296/ Sao Paulo/ Brazil.

P.S. Some bands from Sao Paulo (OLHO SECO, RATOS DE PORAO, RUIDOS ABSURDOS) are interested in doing a tour of the U.S. and Europe, but they need help from interested punks. If you can help, please get in contact. That's all for now. Remember: Peace, Liberty, & Anarchy!!!

RUIDOS ABSURDOS

INOCENTES?

photo by Antonio Bivar

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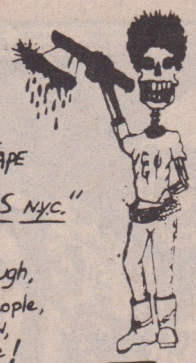
Hi folks! Here's another scene report from Oz! Things have sort of heated up here. DEPRESSION have finally released their Money Chain EP, on a new indie label, Reactor Records. It's become a hit--#2 on one paper's charts, #15 on the indie Top 20, and even up to #10 on a local TV show. They now have plans to record an 8-track 7", which should be good. Local thrash outfit CIVIL DISSIDENT have also released a 12-track tape called 4th Rate American Thrash, plus a fanzine. It's really great, and it's all sold out! Alas, anarcho- punk band END RESULT played their last gig. Luckily, they released a tape jusy before splitting, and it's another smash hit, #15 on the indie tape charts! BODIES, from out- of-town Geelong, are another contender in the hardcore stakes, and are now using the singer of a "here one day-gone the other" KILLING JOKE-type band, the JAZZ SLUTS. Out of the ashes of an old band, POLIT BURO, VICIOUS CIRCLE have risen. Other new bands are the PSYCHOTIC MANIACS, MURDER MURDER SUICIDE, I SPIT ON YOUR GRAVY (media superstars!), and others. Long-running celebrities the MESS are now called WAR CRIMES, and feature Buddha, bassist for the old Oi band, JUSTIFIED HATRED. Another band that hasn't gigged yet, but is supposed to be great, is PERMANENT DAMAGE.

Adelaide news: Adelaide's shining prodigies, PERDITION, after putting out the excellent A Positive Alternative To Torture tape, were supposed to release a 12" EP. I hope it comes out. D.N.A., the notorious zine, is now the longest running in Australia.

My zine, Punk Purge, will soon publish issue #7, the one with the DEAD KENNEDY'S interview (yes Jello, it's coming!). The Sydney compilation LP, Flowers From The Dustbin, has been re-released.

That's it for now. For future replies, please send postage stamps/money.

Tin Hemensley/ 24 Urquhart St/ westgarth/ Victoria 3070/ Australia.



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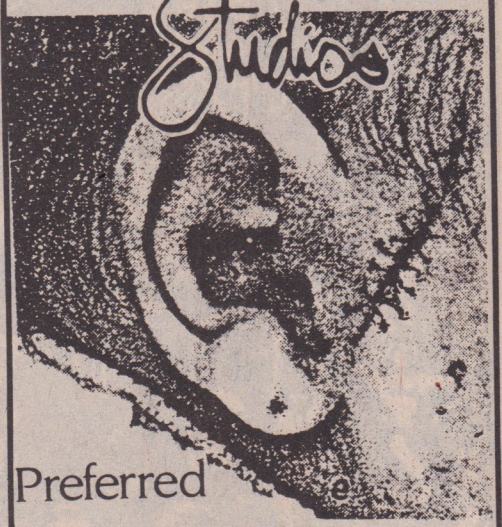

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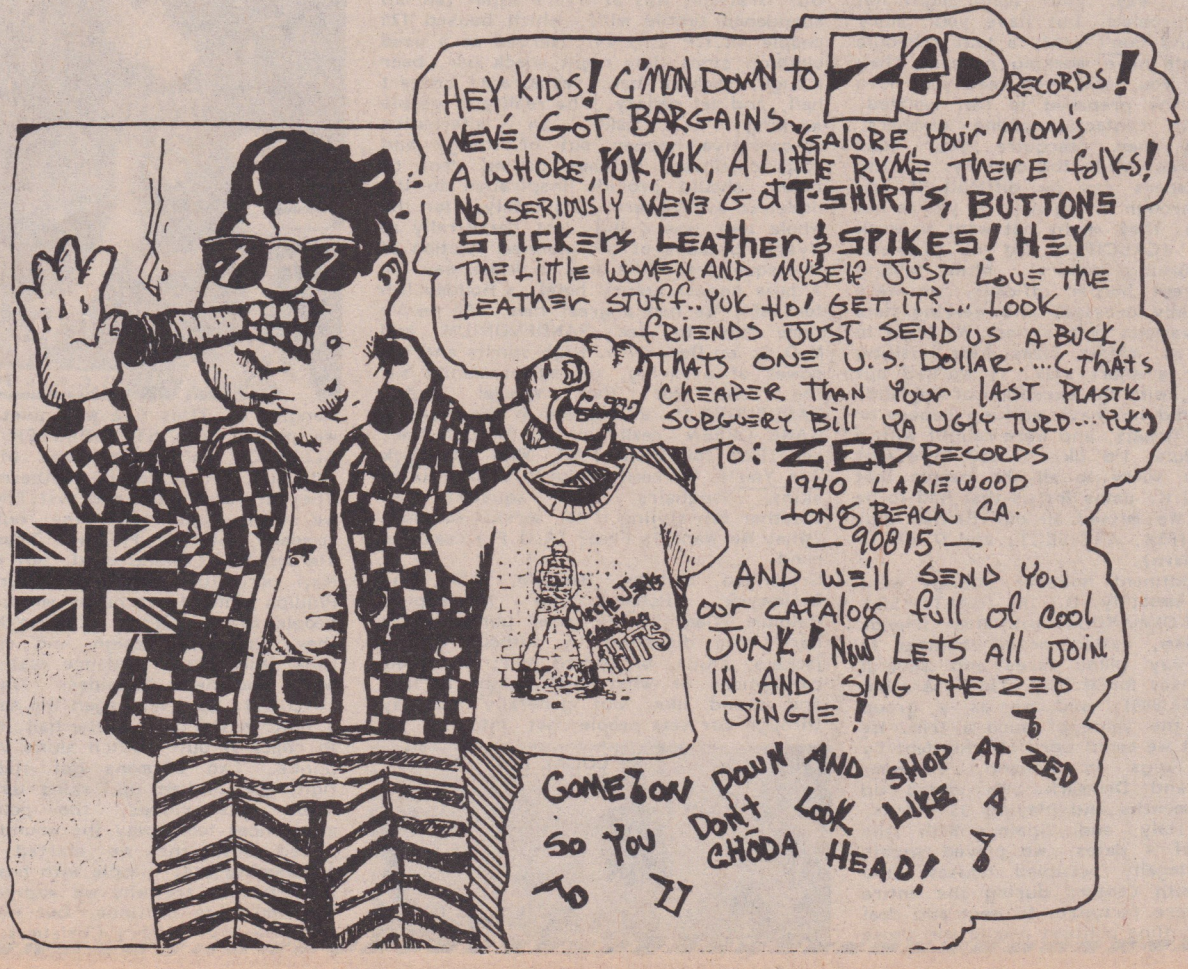
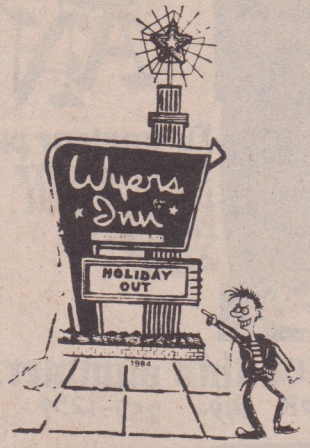


MDC – TOURING THE SQUATS and ANARCHY CENTERS
TAKE YOUR BAND TO EUROPE

The purpose of this article is to give information on "how to" take your band to Europe and to relate some of our experiences during our recent tour there. It is possible to go and it costs money, but many people are eager to help out with such a tour. A good start would be to send your record or cassette to all the fanzines, scene reporters, etc., listed in MRR, and to European bands you enjoy. (At the end of this article we'll include a list of some the people in various countries that helped us out). Do this months ahead of time, include a promo pack with pictures, bio, info, reviews, etc. Explain what you need and expect in the way of equipment, money, food, and shelter. For example, we needed a P.A., drums, speaker bottoms, about $300 a gig (though we more often made $200 or $100), a vegetarian meal, and a place to stay for each event. We took our own guitars and amp heads for "our sound", but remember: the more you take, the more you gotta carry and get through each individual country's Customs with.

Crossing borders can be tricky. First, a passport costs $40 and needs to be applied for 4 weeks in advance. Figure you'll need $600-$1000 per person for round-trip tickets, and you'll need them (the tickets) to "get in" to certain countries. If possible, ask hosts to acquire working papers and inquire what it takes to work in their country. England is the toughest on this. We could not get in last tour. The Customs people knew in minutes exactly who M.D.C. was. Your band might not have this problem, but have your story straight, and don't carry a tour schedule if you don't have working papers. They will search you, and even read your love letters, so be prepared to feel violated. Carry your contacts, phone numbers, etc., and then reacquire your tour schedule once inside the country. Getting working papers can be difficult if you don't go through an agency. If you're not well known, they might not want to work with you. (CRUCIFIX had no problems without working papers). While talking with different border officials, we were polite, plainly dressed, and wearing hats over our various hair styles. We tried to come off as middle class kids visiting Europe for a short stay. It worked out pretty well, with the exception of England, where we did not have working papers or round-trip tickets, and were caught with a tour schedule. I'd like to say here that we're very sorry to all the people that arranged U.K. dates for us that had to be cancelled. We missed all our British gigs with CRUCIFIX, ANTISECT, and D.I.R.T. Live and learn).

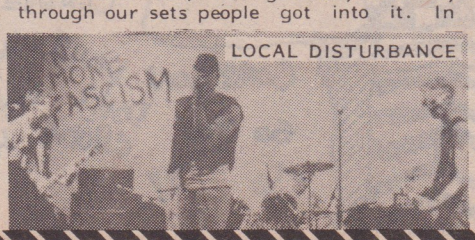
On the continent however, things went much more smoothly. B.G.K. (BALTHASRA GERARDS KOMMANDO), with their friends in Amsterdam, raised money together to cover one-way plane fares and several other expenses for M.D.C. This was a big expense ($2,800), and we as a group questioned the value of such a trip. We learned that we could work off the debt by doing 10 gigs in Holland, Belgium, Germany, and Denmark. We ended up staying 3 months and playing 35 events, including Italy and Spain. With the exception of 4 dates, we played squats (vacant, illegally occupied houses) and anarchy youth centers during the entire tour. We were fortunate to meet and deal with the frontline political people and those truly concerned with youth and rebellion, not with the agency/promoter/disco owner types who are more concerned with making a buck or hiring goon-like bully bouncers and unsuitable support acts. We gained insights to individual, as well as international, problems, such as police harassment (very prevalent), job/housing/squat situations, pollution problems (the Mediterranean is polluted, statues are melting in Venice, and the Black Forest in Germany is dying), the draft, anti-nuke/women/peace activities (all very active compared to America).



HOLLAND

Our first gig was at Wyers squat (an old abandoned textile mill), which housed 125 people (R.I.P 2/12/84), served as a used clothing store, late night snack bar, beer lounge, cocktail bar, restaurant, concert hall, and art gallery. The reality of people working to make an alternative co-operative happen out of energy and resourcefelness, without paying rent or taxes, should provide inspiration to the homeless everywhere. The catalyst for the whole tour was a big, last party/rally at Wyers, because of the planned eviction of the squatters. This was to make way for A'dams newest luxury hotel, a Holiday Inn for 1984. We had a great time, 600 people came out to see PANDEMONIUM and M.D.C. on Dec. 17th. High spirits and the power of a loving, united community set the tone for that special night. PANDEMONIUM, a 3- piece in the style of GANG GREEN, really ripped through their set (look for their 7"EP, Who The Fuck Are You?). We really enjoyed seeing punx, skins, longhairs, and squatters all together fun-styling it for serious reasons. "What We Want Is Free" (A.O.F.) comes to mind.

Groningen, Ulthorn, Hengelo, Venlo, and Steinwyck, Holland...and Antwerpen, Belgium (Dec. 19-26): some punks had a hard time digesting us without leather jackets, studs, or spiked hair, and their conceptions of what punk ought to look and sound like, but generally half-way through our sets people got into it. In



LOCAL DISTURBANCE

Groningen, I met a real live swastika-tattooed Nazi who hated "Chicken Squawk". He was a butcher and told me he was "used to seeing the blood run". He thought the Aryan peoples would soon run the world. I tried reasoning with him, and after he told me he didn't think I was so bad, I told him I was a Jewish, Communist, homosexual. (He had about as much of a sense of humor as he had brains). "I Ain't No Nazi's Friend". (DICKS).

Antwerpen, Belgium was a cold, lonely Monday, but we got to see ZYKLOME A and MORAL DEMOLITION, both basic raw thrash bands with great songs like "We All Hate Cops" and "Police State". They have a joint EP out called Repression (Punk Etc/ Mottestr 12/ 1870 Wolvertem/ Belgium). In Belgium, by the way, you must carry passport papers at all times on you, or you go to jail. And being a punk is reason enough to be stopped. Punks there really hate the police repression. (Hello to our friend Luke).

The next night we played Ulthorn, a suburb of A'dam, where I finally got to witness B.G.K.'s entire set. Wow! They are the best we saw on the whole tour. Formerly the NITWITZ (from '77), they changed vocalists and have worked as a tight yet ripping unit for the past 2 years. My favorite tunes are "Prey For Peace And Kill For Christ", "Soylent Green", "Vivisection", and "Allegiance To No One".

B.G.K.'s Tony Nitwit

Hengelo on XMas Eve was quiet; in Venlo we played with STEPHORSTER CHAOTEN ALLIANCE (also the name of a strict religious cult located in Southern Holland). They are also tight and fast. They told us we were right near the multi-national company town of Phillips. Those Phillips stereos might sound good, but during the Nazi occupation of Holland during WWII, Phillips printed brochures encouraging the people to co-operate with the Nazis, and they currently design and manufacture radar and missile-guidance systems for the war machine. "Business On Parade" (M.D.C.). Our set began the same time as a fight in the back of the hall. We stopped to check it out-- Dutch skins vs. German punks. Two Germans got stabbed, the fight got broken up, skins were holding clubs and knives, the police came, ambulances took away the wounded, things cooled out, and we started again by announcing that "people with hearts, using their heads, are who we appreciated". It was tough to continue, but we did. It's December 25th; Merry Christmas.

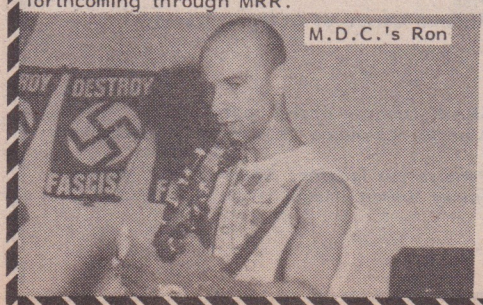
Next night, Steinwyck, a picturesque community, so pretty it's almost unreal. We wondered if there were any punx out there, but sure enough the place was packed on what they call Second Xmas. The vibes were great. From A'dam came LOCAL DISTURBANCE with a lead snger that wouldn't quit. The group is very energetic and the singer Robert's eyes bug out of his head while he's singing. ("Paranoia" is the crowd favorite, and I liked "Cancer"). These guys are among my underground favorites from the whole tour.

GERMANY

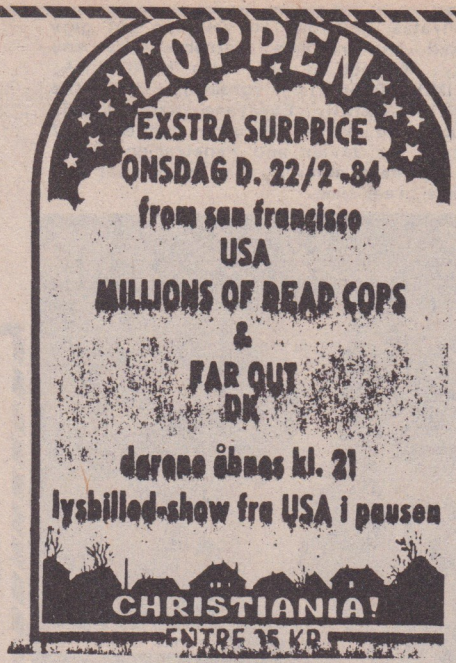
We had some apprehension about playing our next date in Hannover. Last year there were many fights. We only were able to play a few songs. That time, the skins were the cause, and we heard that this time around they wanted to stir up more trouble (with us). Surprise! When we got there, things were really cool. It was well advertized and there were people from Germany, Italy and Switzerland. Old friends like Louie of NAPALM, Winnie from Berlin and a Polish friend, Marek, were all there. An Italian band named the WRETCHED played first.

I was having a great time meeting people when I felt a tap on my shoulder. I turned around to see a husky skin with a few big skinhead friends whom I recognized from the year before! He called me a "bastard," staring at me hard. He then declared himself a bastard as well, and broke into a laugh with his buddies. He went on to tell me that he gave up fascism and likes to "have a good time these days." Right on!

On "Chaos Day" in Hannover last year, the punx and skins got together and made international headlines. There will be another "International Chaos Day" on Saturday, August 4th, 1984. Everyone is invited, and more info on the event will be forthcoming through MRR.



M.D.C.'s Ron



DENMARK

"Beautiful, beautiful Kobenhavn, wintry green of the Baltic Sea." We played 3 times in 4 days here, the first at the main rock venue for out-of-town acts. We played with CITY X, a fine Danish band with slower-paced music. They did an hour-long set and were well- appreciated. B.G.K. then got up and ripped through theirs.

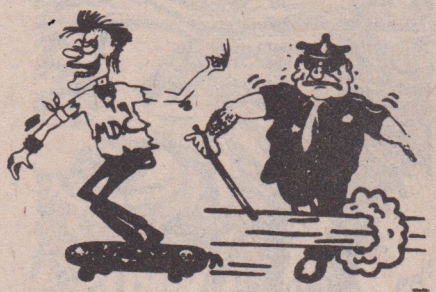
Dave M.D.C.

That night we stayed at the Reisdale squat, one of the most spirited houses I've ever experienced. Most of these people had been in the house Ole Petersen wrote about in MRR #5; they dug a tunnel out that house as a preparatory escape route from the police. They have battles with the police when they are being evicted, hoping public opinion will put pressure on the police to cool off and let the occupation continue until it becomes clear exactly when and how an unused building will be renovated.

The squatters have been fighting a heroic but losing battle. Many evictions have happened this year, and with the newly re-elected Konservative government, things don't look like they'll get much better (their current Prime Mnister was involved with fascist yough parties in the 1930's and 40's). Folks wonder how long they can hold the squats they have, and even the people of Christiania, the 1000+ person squat that has been operating over 11 years, wonder if the government will make a move against them.

We played the Reisdale squat for New Years Eve supper. People slid in and out as they came and went to planned actions through the night. (Spray pain and broken multi- national windows). Lastly, we played at the Ungdomshuset (Youth House) with the ANTI-DANCE BALLET.

One of the best actions I've ever heard of happened in Kobenhavn. A dozen people dressed up like Santa Claus on the Saturday before Xmas, went into stores with big bags, filled them up, and came back in the street and started handing out the presents to people. Many were arrested, but the sight of policemen arresting Santa Claus in front of parents and children right before the holiday made a great impression in the media.



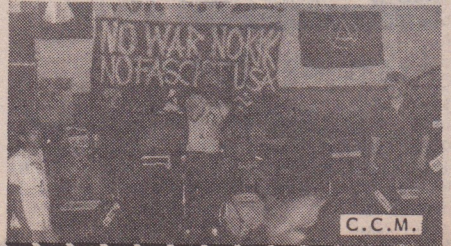
ITALY

We next traveled to Italy. a very tough country-- no food stamps, no unemployment insurance, no social security, and very few jobs. People get hassled or arrested frequently, then are detained for undetermined amounts of time. There was a big crackdown in '77 after demonstrations against the government, and thousands of people are still being held in over-crowded prisons as a result.

Thrashin' at the Virus

The first night in Milano we played Virus, a stoic 4-story squat with a court-yard, terrace and ballroom. A real welcome carpet was laid out for us. Marco was our contact there, and he helped us very much. We laid out the art for the "Chicken Squawk/Millions of Dead Children" recording project in Fabio's bedroom at Virus.

In Italia we also played Torino, Bologna and Terrara, where we got to see CONTRAZIONE, NEGAZIONE, CONTROPOTERE, KALLELLIVO, PEGGIO PUNX, IMPACT, and CHEETAH CHROME MOTHERFUCKERS (who are coming to America this summer). We got to meet and interview R.A.F. PUNK, an anarchist-peace band that coordinates shows and distributes records and fanzines. Italy is poor, and you won't make big money, but the punx there are really warm. To miss this country would be a true shame. (There were some rad skaters in Italy, plus lots of D.R.I. fans).



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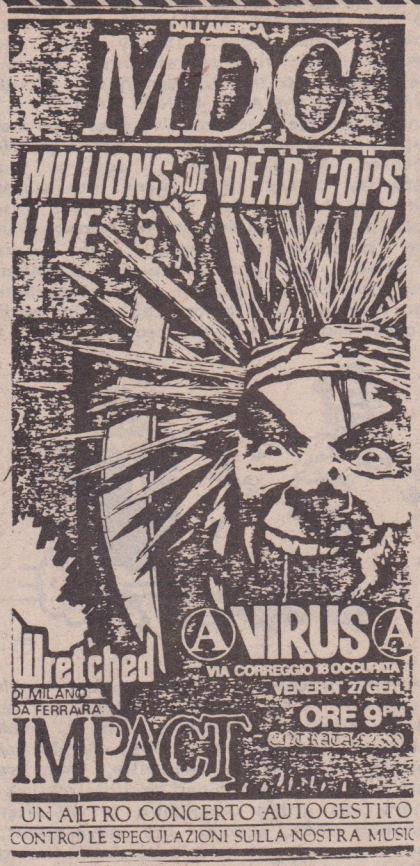

SPAIN

A fifteen-hour ride through southern France from Milano takes you into Spain. The forty years of control by Franco ended five years ago with his death. There is a socialist government now, but many parts of the government are still controlled by the fascists. People are cautious about what they say and do, and that same feeling about the police exists here as in Italy. Spain's scene is newer, very SEX PISTOLS/G.B.H./DISCHARGE-oriented, and it's probably the most sheltered country we visited. (MDC was the 1st American hardcore band to tour Espana).

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The people were very friendly and interested to meet and talk with us. We played two shows in Barcelona, one in Saragosa and one in Madrid. There is a good tour network put together by Alberto of Piratas Records, so you can get gigs booked and records distrubted by one party. We got to play with KANGRENA, ULTIMO RESORTE (great!), and the FOURTH REICH. Everyone was helpful, though we were virtually unheard of (except for Javier and Penetracion zine), and we were able to make ends meet and have a great time.

Franco of M.D.C.

BACK TO BERLIN

We drove on to Berlin, where we played the Kukuck squat with PORNO PATROL, THE PEST, and BETON COMBO. It was a cold night on the 4th floor of an abandoned warehouse, but it was packed. Halfway through our set, about 8 policemen came in and took the stage. The crowd threw beer and shouted until the police just left. It was really something watching the police back down. We were waiting for them to return with reinforcements, but they never did.

Our second gig was at a tiny squat-- a cinema called Frontkino; with the BOSKOPS, the best German band that I got to see.

Berlin is a political island, part of a cold war nation with a lot of instability and paranoia. Activists have alot going, but the police and legal system are very harsh on those caught, some demonstrators paying with years of their lives for speaking their minds on peace and nuclear power issues.

In Freiburg, we played A To Z squat for 2 nights with the raw-edged sound of HAWAII FIVE-O from München. The night was the eve of a big demo protesting the arrests of various activists being held in jail for up to a year without trial. Here, as in Berlin, radical young Germans have a very difficult time.

Good Ol Bremen. Alli, a wonderful woman, sought us out in A'dam and hooked us up. Here we played to a totally sloshed, pissing- on-each-other type of crowd. We dealt with several personal assaults from persons who became our fast friends once the frenzy of the performance had passed.

LAST COMMENTS

American punx will find a lot of European friends and people who want to communicate, learn, and teach new things. Europeans wonder if U.S. life is really like "Dallas" or Disneyland, and if we are all rich. They wonder if our people are as fucked- up as our government and if we agree with the horrible Reagan policies. Many people end up resenting Americans for our government, but many want to come here and experience our culture to see for themselves. Our shows were generally packed with between 300-800 people.

The DEAD KENNEDYS, MINOR THREAT, BLACK FLAG and the BAD BRAINS are still the most popular bands, but alot of American band names appear on the backs of people's jackets (HÜSKER DÜ, YOUGH BRIGADE, 7 SECONDS, D.O.A., POISON IDEA, ARTICLES OF FAITH, D.R.I., and TOXIC REASONS). CRUCIFIX, who were just in Holland and England, made a big impression, and so can your band.

Extra special thanx to B.G.K., Wauter, NO PIGS, THE LAST FEW, Lene and the Ungdomshuset in Copenhagen, Anarchy Youth Houses in Holland, the Korn House in Hannover, Germany. The following people were very helpful to us in arranging our play dates (most will be more motivated to help with politically conscious bands):

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London
100 Club/ Ron Leslie/ 1-348-2923
after 9PM/ 1-992-719843

HOLLAND-country phone code: 31
Amsterdam
Wauter/ Gerand Terborg 32/ A'dam 107 ITN 20-764107
Tony Nitwit/ Nekelveld 2/ A'dam 1012SN 20-234220

BELGIUM-country phone code: 32
Tim/ 14-416483
Luc Proost/ Vanstraat 205/ Turnhout 2300

DENMARK-country phone code: 45
Copenhagen
Ungdomshuset/ Jagtug 69/ 2200 Copenhagen North/ Simon or Lene/ 1-830011
Loppen Club (at Christiania)/ Badsmand Str 43/ 1467 Copenhagen K/ Brian or Ole 1-579989 or 1-578422
Ole Petersen (at Christiania)/ Ararat Fredens Ark/ c/o Loppen Clyb address above.

Artsi/ c/o A.S.D./ Nansensgade 43/ 1366 Copenhagen K

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A To Z Squat/ Michael/ 7-612-5592
Bremen
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Berlin
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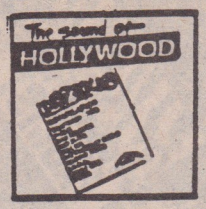

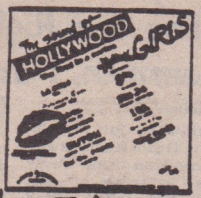

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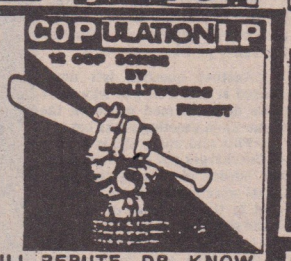

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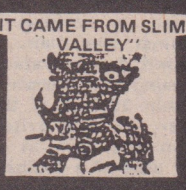

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THE KLAN:
THE FACE OF AMERIKKKAN FASCISM

San Francisco Chronicle ···· Mon., April 16, 1984

Carolina Civil Rights Trial — Klansmen, Nazis Not Guilty

Winston-Salem, N.C.

An all-white jury acquitted six Ku Klux Klansmen and three American Nazi Party members yesterday of civil rights violations in the killing of five members of the Communist Workers Party and the wounding of seven others in 1979.

"Praise the Lord," said Jack W. Fowler Jr., an ex-Nazi Party member from Winston-Salem, who hugged his wife after the verdict was announced in federal court about 5:10 p.m. Other defendants wept, and one, Roland Wayne Wood, also an ex-party member, knelt on the courtroom carpet.

The case concerned a gunbattle on a public street involving Klansmen, Nazi party members and members of the Communist Workers Party. It has attracted national attention in the 4½ years since the shootings, in part because videotapes of the event made by television news crews appear to show Klansmen and Nazi members methodically firing at Communist demonstrators and others on a Greensboro public street.

By the end of that trial, press accounts had also revealed the presence of two government agents in the ranks of Klan and Nazis.

Another question left unanswered at that trial was why there were no uniformed police on the scene when shooting broke out.

Pitts said under the laws cited in the charges, the government had the burden of proving the defendants were motivated by racial hatred in the shootings of the four white men and one black woman. At the trial, the defendants had sought to prove they were motivated by anti-communism and patriotism.

Dale Sampson, 35 years old, the widow of William Sampson, who was shot to death at the Nov. 3, 1979, rally, also wept. "This is a real go-ahead for the Klan and Nazis to kill people," she said.

fas·cism \'fash-,iz-əm *also* 'fas-,iz-\ *n* [It *fascismo*, fr. *fascio* bundle, fasces, group, fr. L *fascis* bundle & *fasces* fasces] 1 : a political philosophy, movement, or regime (as that of the Fascisti) that exalts nation and race above the individual and that stands for a centralized autocratic government headed by a dictatorial leader, severe economic and social regimentation, and forcible suppression of opposition

THE KKK IS NO JOKE FROM THE PAST. AS THIS CLIPPING DEMONSTRATES, "WHITE POWER" IS ALIVE AND SICK IN AMERIKKKA. DO NOT MAKE THE MISTAKE OF UNDERESTIMATING THE POTENTIAL THREAT TO HUMAN RIGHTS FROM THE KLAN AND AMERICAN NAZIS, OR FROM THEIR OVERSEAS COUNTERPARTS IN THE NATIONAL FRONT OR NEO-NAZI PARTIES. NAZI PUNKS AND N.F. SKINS ARE NOT INNOCUOUS, AND THEIR VIOLENCE WILL ONLY GROW IF PEOPLE ALLOW THEMSELVES TO SUCCUMB TO INTIMIDATION. THE THUGS DIDN'T 'JUST GO AWAY' IN THE 1930'S, AND.....

IT CAN HAPPEN HERE!!!!

Houston. April 2, 1983. Police called it "state-of-the-art" crowd control. That meant 1800 police on 3000 demonstrators, plainclothes "tails" on all known anti-Klan activists, selective searches of demonstrators, and a midnight raid on a punk anti-Klan benefit.

In Meriden, Connecticut, the newspapers called April 29 "a peaceful day." There were roadblocks at interstate highway exits, pat searches of everyone entering the vicinity of Town Hall, (occupied by the KKK), and police dogs on chains snarling at demonstrators.

Rocks, bottles, and sections of pavement pried up from the street clobbered Klan cars in Austin, Texas, in February 1983. The police retaliated by beating and clubbing demonstrators, who included the Black community, anti-Klan activists, students and 200 punks.

Los Angeles, December 3, 1984. L.A. Police and Fire departments allow the KKK to burn three 20-foot crosses in a Black neighborhood; by pre-arrangement, California KKK chief Tom Metzger and other Klan leaders submit to misdemeanor arrests after completing their ceremony.

Amerikkka, 1984. Never before has so much police power been mobilized to protect the ability of fascists to march and rally in the streets. John Brown Anti- Klan Committee, a national organization with chapters in eight cities, is working to build a movement against the Klan. The first time John Brown demonstrated against the Klan in Wilmington, Vermont, demonstrators got within 25 feet of the Klansmen. A year later, in New Britain, Connecticut, the Klan was high in the bleachers on the far side of a football stadium, separated from demonstrators by 450 cops. In 1983, we saw perhaps 200 robed Klansmen -- and more than 3000 cops protecting them. Every time the movement goes out to oppose the Klan, it confronts the military face of the U.S. government. In 1984, as in 1874, the government needs the KKK to defend white supremacy and the system of U.S. imperialism.

NS News, a Houston Nazi newspaper, reports on the Austin demonstration in its Issue #11: NS News staff. . .observed many punks. There were Austin punks from clubs such as Club Foot and the Ritz and there were at least six Island punks who came to march against the Klan." (The Island is a Houston club. Apparently the Nazis observe punks with pinpoint identification in mind.)

Two days before the Houston march, the Criminal Intelligence Division of the Houston Police raided a benefit for the John Brown Committee at the Island. Several undercover police in the club were dressed as punks. Eleven people were arrested.

KLAN WOOS PUNKS WITH BEER

But the Klan doesn't see punks as inevitable enemies. At a parking lot gig played in Austin, Alschvitz remembers being passed a Budweiser marked, "This beer from the Ku Klux Klan."

"I just looked at the guy. I said, 'Well, this beer don't taste too good, so why don't you just take it back?'" MDC's vocalist, Dave, "got real pissed. They were passing out some literature. And Dave just burned it right there."

Drummer Alschvitz of the hardcore band MDC was one of the demonstrators. "There were about 40 Klansmen and a big circle of police around them with riot gear and shields," he recalled.

Originally an Austin band, now based in San Francisco, MDC's members were all there. "We were playing down there. It was just that part of a tour that made it work out so we could check this out," Alschvitz explained.

TEXAS COPS SHIELD KLAN

"Police were heavily heavily protecting" the Klan; demonstrators "really did want to hurt these people.

"People walked with them and spit at them and cursed them and threw things at them. At the very end when they started getting in their cars, everybody was getting a little pissed off and started throwing. . .rocks -- a whole bunch of stuff -- at them and their vehicles, and they turned tail and 'got out of Dodge' as fast as they could.

"I think the bottom line of it is the Ku Klux Klan are not welcome in a visible sense in Austin, Texas."

By April, when over 2000 people came out to oppose the Klan in Houston, police had already digested the lessons of Austin. With photos and videotapes of anti-Klan activists, police arrested John Brown Anti Klan Committee (JBAKC) members even before they reached the demonstration. (One was charged with "interrupting a police officer" for answering a question.)

The Klan completed an 18-minute march at a near-run, flanked by 175 cops in riot gear. One look and the crowd began to chant: "Cops and the Klan go hand in hand!"

When punks join anti-Klan actions the Klan doesn't like it. But the same article in NS News makes it clear that the real threat to white power in America is the Black and Mexican revolutionary "groups determined to take Texas from white Americans and hand it to the Mexican and Black minorities." Today, as always, the KKK aims at destroying the liberation movements of New Afrikan (Black), Mexican, Puerto Rican, and Native American peoples. But the Klan also understands the importance of youth in the political and cultural life of any nation. As the Nazis had their "Hitler Youth," so the KKK has its "Klan Youth Corps." White teenagers and kids as young as nine train with adults in the KKK paramilitary camps around the country. California Klan leader Tom Metzger has built close ties with the White Student Union, a racist youth group in Sacramento.

Yet some punks -- who may oppose the KKK in principle -- are apathetic. They say they don't want the music scene to be "too political." But if progressive white people don't deal with the fact that fascism is being built, how are we different from the "Good Germans" of the Nazi era?

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BENEFIT FOR JOHN BROWN
ANTI-KLAN COMMITTEE

December 3, 1983, Los Angeles, Californi

Klan Rally in LA

Some progressive hardcore bands have opposed the KKK as well as speaking out against Nazi punk. In November, the DEAD KENNEDYS, the CONTRACTIONS, and DRI played a benefit at San Francisco's On Broadway club for the JBAKC.

Hopefully, this article will increase awareness of the dangerous growth of the KKK and encourage more people to be active in the movement aginst it.

ROOTS OF THE KLAN

The Klan arose after the Civil War to smash the freedom struggle of Black people. In 1865, the issue in the Black Belt South was land and political power. Blacks were over 50% of the population -- and 60-70% in many areas; at the war's end, Blacks began building schools, running for office in the Reconstruciton government, and taking over the plantations where, in 250 years of slavery, their labor had created the economic power in world markets that tobacco, sugar, and cotton secured for the United States.

If Northern business interests and the U.S. government were going to control the south (which they had fought the Civil War for), they had to get rid of Black Reconstruction.

THE KLAN IS THE PLAN

Nashville played host to the Klan's founding in April, 1867. The Klan was instigated by the wealthy planters and military aristocrats -- high-ranking Confederate officers trained at Annapolis and West Point. Black historian Lerone Bennett outlines "the plan" that came out of that meeting: reduce Blacks "to political impotence. How?. . . . By political use of terror, by the braining of the baby in the mother's arms, the slaying of the husband at the wife's feet, the raping of the wife before her husband's eyes. . . . . .

"Soon the South was honey-combed with secret organizations: the Knights of the White Camelia, the Red Shirts, the White League, Mother's Little Helpers, and the Baseball Club of the First Baptist Church."

The goal was to push Blacks back toward slavery. Reports Carl Schurz, a white eyewitness: "Some planters held back their former slaves on their plantations by brute force. Armed bands of white men patrolled the country roads to drive back the Negroes wandering about. Dead bodies of murdered Negroes were found on and near the highways. . . .A veritable reign of terror prevailed."

Sharecropping and chain gangs were the new forms of colonialism for Black people. Sharecroppers were indebted beyond the grave to the landowners whose farms they had worked. Unemployment and vagrancy became "crimes" which led thousands of Black men to prison and chain gangs. Slavery was ended, but the Black nation in the U.S. remained under the economic, political, and social domination of the U.S. government.

A CAPTIVE NATION

The Klan was there to make sure this state of semi-slavery was enforced. White robes and burning crosses replaced the overseer's whip as the main symbols of white supremacist rule. Without the means to control their own destiny, Black people remained a captive nation.

By 1895, 10,000 Black people had been murdered. This was action by masses of whites. The Klan was everywhere in the south. Two factors were crucial to the Klan's growth and success. First, from the beginning, the Klan has been embraced by poor whites: the personal privileges over Blacks that white supremacy conferred on them were the only superiority they could claim. Blacks in Southern cities, reports Black historian W. E. B. DuBois, "were afraid to build decent homes or dress well, or own carriages, bicycles or automobiles, because of possible retaliation on the part of whites."

Second, and equally crucial to the Klan's ascendancy, is U.S. government support. The Klan after the Civil War were the "hit men" for the Democratic Party, the party of slavery and white supremacy. In the 20th century, not surprisingly, the government's various military agencies -- police, prison guards, armed forces, FBI -- have had a history of close ties to the KKK.

By the turn of the century, the Klan function of enforcing the colonial control of Black people had been largely replaced by the prison system and modern police forces. But the Klan never died out.

KLAN UPSURGE IN THE 20's

In the 1920's, the Klan began to grow tremendously in the North. Millions of Black people, forced out of sharecropping by mechanized farming, migrated north to the cities where slums and mob violence made it clear that white supremacy was the American -- not just the Southern -- way of life.

It was in the 1920's that the KKK began to promote anti-communism in a major way. It attacked immigrants and claimed it was defending the American way of life. In 1924, 40,000 Klansmen marched in Washington, D.C.

The third upsurge in Klan activity in the U.S. took place in the 50's.

RIGHTS MOVEMENT CONFRONTS KLAN

In the 1950's, Black organizations began fighting segregation, which was sanctioned by law or custom in 21 states.

In December, 1955, Blacks in Montgomery, Alabama, began boycotting segregated city buses. Soon, Black students were sitting- in at white-only lunch counters and swimming pools, and demanding entrance to white schools. The Klan, "white citizens councils," and racist police were forced out into the open, clubbing Black demonstrators on network T.V. news.

Years later, FBI collaboration with the Klan in opposing the Civil Rights Movement was finally documented. Beginning in 1964, the FBI started creating Klan chapters completely under FBI control. FBI agent Gary Rowe worked his way into military leadership of the Klan and the "Klan Bureau of Investigation." With FBI approval, Rowe participated in the bombing of a Birmingham, Alabama church which killed four Black school children, and the murder of civil rights worker Viola Liuzzo.

The Civil Rights Movement was followed by the Black Power movement. Black leader Malcolm X's call for freedom "by any means necessary" alerted whites to the fact that Black people, like the Vietnamese, were willing to fight for independence and freedom. Organizations like the Black Panther Party organized masses of Black people for self- defense, self-determination, and total national liberation.

In the North, police violence and murder of Black people, historian Howard Zinn concludes, was the recurring cause of the urban rellions that swept the country in the mid-sixties: in Florida, Cleveland, Harlem, Rochester. Jersey City, Chicago, Philidelphia. "In August, 1965...the Black ghetto of Watts, Los Angeles, erupted in the most violent urban outbreak since World War II. It was set off by the forcible arrest of a young Negro driver, the clubbing of a bystander by police, the seizure of a young Black woman falsely accused of spitting on the police. There was rioting in the streets, looting and firebombing of stores. Police and National Guardsment were called in; they used their guns. Thirty- four people were killed, most of them Black."

The Civil rights and Black power movements had a profound effect on white people. Racism became a dirty word, the Klan lost infuence. Many white people began to challenge the legitamcy of the U.S. government and to fight for revolution.

The Vietnamese victory had sent U.S. world domination reeling: revolt at home had to be crushed, particularly with the economy in the '70's declining and Black people in the U.S. fighting against colonialism, poverty and police brutality.

The U.S. government reacted with frameups and prison for Black activists. The FBI's massive counter-insurgency program -- code name: COINTELPRO -- aimed at imprisoning thousands of Black political activists by pinning unsolved crimes on them. Leaders such as Malcolm X, Martin Luther King, and the

charismatic Chicago Black Panther leader Fred Hampton were assassinated by snipers or in police raids on their homes. With dragnets and road blocks, police hunted down Black Liberation Army members. Tanks and SWAT teams were used to attack Republic of New Afrika headquarters in Mississippi, when Black nationalists were building a struggle for an independent Black state. Through forged letters, provacateurs, and "dirty tricks," COINTELPRO fomented splits in Black groups and tried to separate Black leaders from the Black community and white support.

LIBERATION MOVEMENTS RE-EMERGE

Today in the 1980's with anti-revolutionary wars in El Salvador and Nicaragua, the U.S. tries to forestall the full impact of economic, political and social crisis. But U.S.-sponsored torture, assassination, dictatorship and fascism from Lebanon to Central America also produce revolutionaries around the world with a commitment and strategy to win. For Black people in the U.S., things have not improved. The poverty level now is higher than it was in 1967. Unemployment and infant mortality are twice as high for Black people as for white people.

Revolutionary movements for national liberation and self-determination inside the U.S. were wounded by COINTELPRO but survived. Now in the '80's genocide is not just trigger happy cops and the Klansmens's noose. It is skyrocketing unemployment, social service cutbacks, prison and sterilization. No amount of repression can stop resistance to these attacks on Black people's right to survive. In cities like Miami and Washington, D.C., Black people have violently rebelled against police terror and the KKK. Today Black revolutionary groups such as the Republic of New Afrika continue to build a struggle for human rights, land and national independence.

The Puerto Rican independence movement is fighting a widening guerilla struggle in Puerto Rico and throughout the states. Native Americans and Mexicans on both sides of the U.S. imposed border continue to fight for the return of stolen lands. These movements and the movement of progressive whites threaten the U.S. empire from within. And these struggles will only heighten as the empire strikes back with the CIA, FBI, military, police...and the Klan, the American Nazis, the Moral Majority: these are the reactionary elements dedicated to defending the U.S. system. When JBAKC members researched and observed the development of the Klan and other fascist forces around the country, we saw that the U.S. and state governments have been integrally involved in building a rightwing armed movement based on white supremacy.

So, we expect that, as the U.S. escalates its war drive in Central America and the Middle East, the Klan will be here to organize the pro-war parades...because the Klan will have, in fact, have been organizing for years. Recently, KKK thugs attacked a woman's anti-nuclear rally on the East Coast.

Fascism is not just more cops, identity cards, phone taps - Big Brother. Fascism means popular support for a police state, and this is what is being built by the war fever led by Reagan and echoed by the Klan in small towns and big cities across America.

We look into the not-too-distant future and see more anti-war demonstrations (for instance) broken up not only by police butby armed KKK thugs who attack and run. We look at the worsening conditions of Black and third World people in the U.S. -- high unemployment, overcrowded decaying housing, health care worthless (or deadly!), and we realize that there will be resistance. When urban rebellions again rock this country in protest and defiance of these genocidal conditions, the Klan will provide the sniper fire to terrorize rebellious communities into submission. These kinds of fascist attacks are standard throughout the world -- the death squads in Salvador are typical.

The Klan predicts "race war," and in secret camps in eleven states the Klan is training members and their children in the use of automatic weapons, explosives, and terror techniques.

The key to the Klan's appeal is white supremacy. The Klan has never had trouble finding members, friends, supporters. In 1983 when California Grand Dragon Tom Metzger ran for senator, running as a racist, he got 80,000 votes. Recently a Metzger-initiated Klan front group - White American Resistance - set up racist telephone hotlines in five cities in California. Metzger and other Klan leaders are uniting their forces.

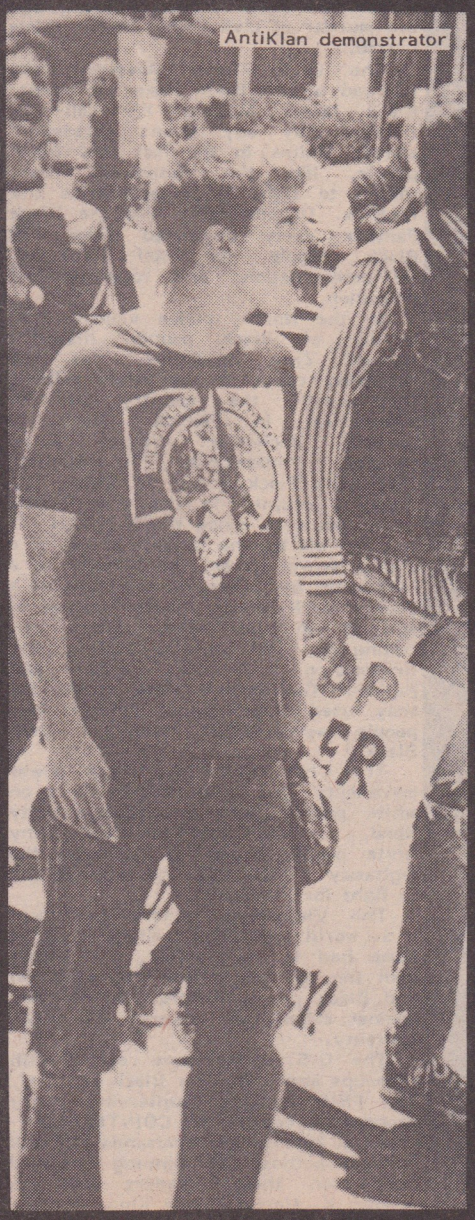
At their Decemebr 3 "Unity Rally" in Los Angeles, three crosses were burned in a Black neighborhood.

The KKK is on the move. It's time for progrssive white people to take an active stand against it and make it clear that the Klan doesn't speak for us!

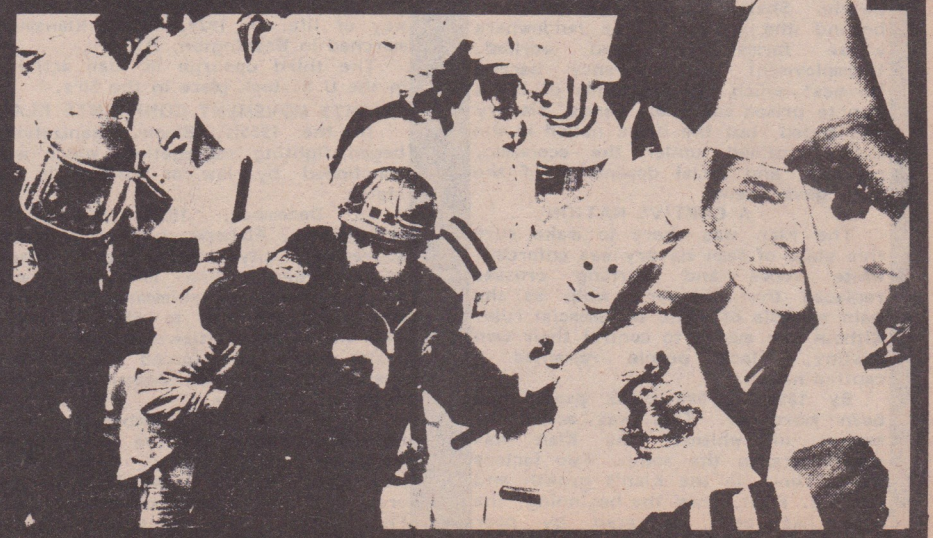
The John Brown Anti-Klan Coommittee is part of building a movement to fight the KKK (and all white supremacy) and support the New Afrikan (Black) Liberation Movement. John Brown publishes a national newspaper and does educational work, but is primarily an activist organization working in eight cities. In California last October, for example, JBAKC demonstrated against Tom Metzger and White Student Union leader Greg Withrow at a Sacramento TV station. Later, some of the demonstrators went in the studio and disrupted their appearance on a live TV interview. Last year Bay Area JBAKC conducted a campaign against the "Cowboys," a KKK-type group inside the Richmond, Californiapolice department.

Right now in California JBAKC is building a statewide campaign against Tom Metzger and his California KKK. For more information on current activities, you can call (415) 561-9040 (San Francisco) or (212)989-8898 (N.Y.) or write to JBAKC, P.O. Box 406, Peter Stuyvesant Station, New York, NY 10009.

By Les Gattesman, for the
John Brown Anti-
Klan Committee



AntiKlan demonstrator



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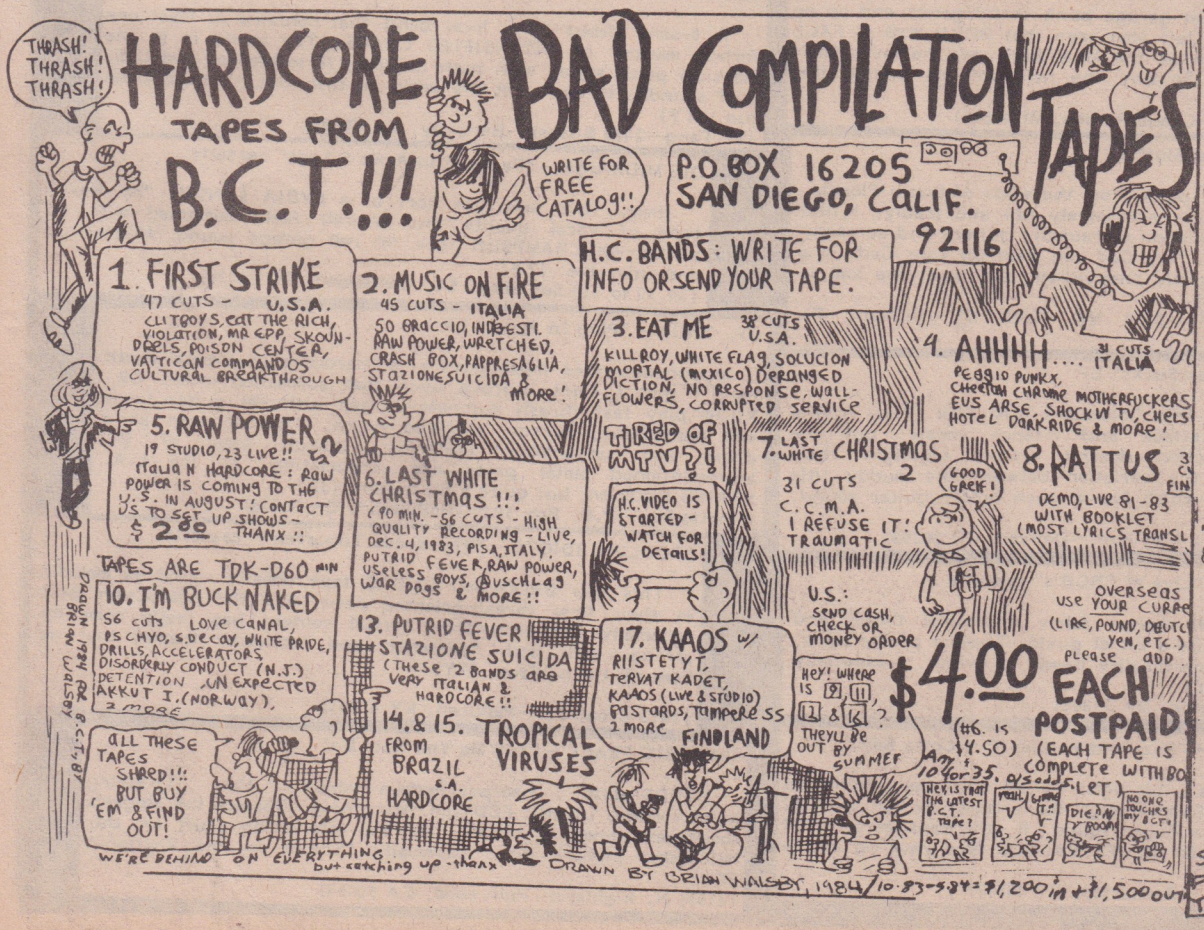

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@ STATE OF MIND/LIBERTE? - "Don't Vote....Subvert" flexi

A 5-song statement on the drawbacks of participating in what they consider to be the farce of electoral politics. It includes chants, rap, funk, poetry, and thrash, all performed with gusto by a variety of shifting personnel, an arrangement which epitomizes their anarchist approach. Unique and timely. (TY)
(Mind Matter--P.O. Box 4766--San Francisco, CA 94101)

G.G. ALLIN & THE SCUMFUCS - "Eat My Fug" 12" EP

Like it or not, G.G. represents the authentic spirit of "rock 'n' roll." After half a dozen 7"ers and an album, you'd expect him to mellow out, but he's more primitive and disgusting than ever. I mean, the production on this garage release is almost as distorted as G.G.'s values! With a homemade drawing of an ejaculating member on the cover, and reflective song titles like "Fuckin' the Dog," "Clit Licker," "Drink, Fight, and Fuck," and "Cock on the Loose," this would make a perfect gift for Sunday School teachers all across America. (JB)

(Toilet Rock Prod.--Box 54--Hooksett, NH 03106)

AUTISTICS - "Saved by Technology" 12" EP

"Ruined by Technology" is more like it. This record provides the best argument since the 100 FLOWERS album that garage punk outfits should dissolve rather than trying to "progress." Here, the AUTISTICS seems to be aiming for the trendy rock 'n' rolly dance audience with the addition of slicker production and a hokey sax. It's a shame that they decided to discard the rawness instead of the idiocy (manifested here by "Asian Drivers"), although I do like "Mirror." (JB)
(Broken--P.O. Box 525--Baldwin Park, CA 91706)

BORN W/O A FACE - "Psycho" cassette

Jeff says this is great garage punk that's gonna end up on his Top 20 this issue. Jeff also says that BORN W/O A FACE are a politicized version of the MEATMEN, and he loves their horror movie moniker. So why the hell isn't he writing this review? (TY)
($2 to 2558 Borglum NE--Grand Rapids, MI 49505)

BROKEN TALENT - "Blood Slut" EP

Ultra-primitive garage punk from the wilds of South Florida. Although the production is excessively raw and trebly, I find BROKEN TALENT's combination of raunchy guitars and screechy singing rather appealing. "My God can Beat Up your God" is a classic satire about religious chauvinism, but what the hell is the title track about? (JB)
(Broken Talent/T.P.O.S.--8550 NW 179th St.--Hialeah, FL 33015)

BUM-KON - "Drunken Sex Sucks" EP

Raw thrash emanates from Colorado's BUM-KON. They have a frenetic instrumental attack and intense vocals, but the generally poor production doesn't always highlight their potential--note, e.g., the variation between the muddy title song and "The Draft," which has a much hotter guitar sound. (JB)
(Local Anesthetic--638 E. 13th Ave.--Denver, CO 80203)

CANCEROUS GROWTH - "Live at CBGB's" cassette

CANCEROUS GROWTH deliver fairly unoriginal thrash and slower hardcore with quite a bit of gusto. They're pretty tight, but more of their own personality needs to evolve. I especially like the guitar work. (TY)
(26 Eugene Rd.--Burlington, MA 01803)

CHESTERFIELD KINGS - "She Told Me Lies/I've Gotta Way..."

The B-side cover is a bit light for me, but the original on the flip is real good. Even though there might be too much of that trebly 60's Farfisa organ sound, it still manages to snarl its way through to a cool BLUES MAGOOS-type rave-up at the end. Great! (TY)
(Mirror--645 Titus Ave.--Rochester, NY 14617)

CHILD SUPPORT - "You Owe it to Your Kids" cassette

Poppy rock-cum-punk. Sometimes it clicks well, as in the great garage punk title track, but more often it leans too much towards commerciality. It'll be interesting to see which direction they move in. (TY)
(1620 Ashby--Berkeley, CA 94703)

CHOIR OF PAIN - "Answers" cassette

"Bad trip" music in a noise/psych/jazzy vein, designed to put you in a very unpleasant mood. If you were already there in the first place, put CHOIR OF PAIN on and you won't feel alone anymore. (TY)
($2.50 to the Farm--P.O. Box 95123--Seattle, WA 98105)

D.D.T. - "Fury and Sin" 12" EP

D.D.T.'s debut EP proved their musical and lyrical originality, but they've further confirmed their abilities on this fine record. "Purity" and "People are People" rate as good examples of the spare, witty thrash which abounds here, although my favorite is their brilliantly satiric "Last Train to Athens," a clever reworking of the MONKEES hit that should have New Wavers gaping in horror. Bravo! (SS)

(D.D.T.--P.O. Box 720341--Atlanta, GA 30358)

DEAD KENNEDYS - "A Skateboard Party" LP

Contrary to the claims of a crooked East Coast distributor, this is not an "official" DEAD KENNEDYS studio album. It is a bootleg, recorded live off a radio broadcast in Munich, Germany in December 1982. The copies with the white cover have better sound quality than the copies with the blue cover. Either way, buy at your own risk. (Jel)
(Mülleimer)

DEVIANTS - "In the Bathroom" cassette

A 6-song debut by a local band that contains at least one former member of INTENSIFIED CHAOS. The music is in the classical punk style, with both English '78 influences and U.S. surf sounds. It won't set the world on fire, but it's good clean fun. (TY)
(T. Tang--2428 Russell--Berkeley, CA 94705)

DIE MIGRAINS - "Farewell to Arms & Legs" cassette

Hmm. This tape has sort of a LYDIA LUNCH, "No Wave" type of vocal quality and overall feel, combined with an amateurish CRAMPSish rock 'n' roll garage sound. Interesting and enjoyable. (TY)
($4.70 to 515 So. Simms St.--Lakewood, CO 80228)

DR. KNOW - "Plug In Jesus" LP

Mystic describes these guys as a "hardcore speedmetal death band," and I can't improve upon that summation much. DR. KNOW play fast thrash and semi-thrash with HM guitar leads and depressing, horror- inspired lyrics. They're tight as a drum and undeniably powerful, though some of the aforementioned Metal parts are excruciating. In the L.A. STAINS tradition, but quite a bit better. (JB)
(Ghetto Way--P.O. Box 1025--Hollywood, CA 90078)

DROOLING IDIOTS - "Who Needs Tomorrow?" cassette

This new DROOLING IDIOTS tape doesn't sound as melodic as their first thrash-oriented demo, and the production isn't especially hot. But their lyrical content has really come on strong, with both "personal" and "political" themes that go beneath the surface. (TY)

(1613 Broad St.--Paducah, KY 42001)

ELECTRIC PEACE - "Tell Me You Hate Me" 12" EP

BYRDS-style neo-psychedelia--minus the 12-string guitar--meets DUANE EDDYish twanginess. Despite the singer's sometimes annoying vocals, there's interesting stuff on this half-sided picture disc, especially "Sniper on the Rooftop." (TY)
(2153½ N. Highland--Hollywood, CA 90068)

EPILEPTICS - "Albino Cockroach" cassette

It was hard to get past the overlong HM intro, but the rest of this tape contains teenage garage thrash with exaggerated, high- pitched vocals and funny lyrics. The EPILEPTICS are obviously having a lot of fun here, even if they are a little on the retardo side, so people with wacko senses of humor will probably like them--except maybe Frank Discussion, who gets slagged off. (JB)
($2 to S. Baldwell--13043 W. 69th--Scottsdale, AZ 85254)

EXTREME HATE - "1" cassette

Like label-mates CHOIR OF PAIN, EXTREME HATE make for uncomfortable listening--noise, distortion, the wrong speed....in other words, "pet rock" at its most annoying. Buy and die. (TY)
($2.50 to the Farm)

FANG - "Where the Wild Things Are" LP

There are two kinds of bands in this world--those that appreciate any help which others offer, and those that whine and complain when others don't give them all the attention they think they deserve. Unfortunately, FANG fall within the latter category, and it's a mighty test of my fairness to say anything good about the spoiled, self- centered babies. Even so, their album contains the same humorous mixture of fast semi-thrashers (like "Road Kills") and slower, droning numbers (like "Suck and Fuck"), so if you liked "Land Shark," you'll go for this as well. (JB)
(Boner--2146 Boner St.--Berkeley, CA 94702)

FEEDERZ - "Ever Feel Like Killing Your Boss?" LP

An audio version of the Situationist philosophy, whose message is "subversion can be fun." And indeed it can, as this album demonstrates. Musically, it's very diverse, combining fast semi-thrashers with undistorted guitars (like "Imitation of Life" and "Subscription") with a variety of theatrical pieces (like the schizoid "Gut Rage" and the creepy "1984"), all marked by Frank Discussion's sneering vocals and sarcastic humor. Undeniably entertaining and provocative, arguably brilliant and revelatory. A classic. (JB)
(Flaming Banker--Suite 115, 3309½ Mission St.--San Francisco, CA 94110)

FIENDS - "We've Come for Your Beer" LP

A very impressive potpourri of "redneck" rock, garage metal a la STOOGES, punk, and parody makes this FIENDS debut a must- have. Instead of parroting the form of various genres of rock 'n' roll, these guys manage to transmit its cocky, devil-may-care spirit. The guitars are loud and punky, and the decadent humor that shines forth on jams like "Riot in the Men's Room," "Battle Axe," and "Rock All Night" simultaneously promotes and pokes fun at adolescent "drink- fight-fuck" fantasies. If you don't think they're a laugh a minute, you must be one of the zombies on the cover. (JB)
(Bemisbrain--P.O. Box 90901--Long Beach, CA 90809)

FIVE - "Act of Contrition" EP

The FIVE have some interesting ideas in the post-punk vein. On this new EP, they produce one lengthy, rhythmic track with rather annoying repetitive vocals ("How Many Times"), an offbeat cover version of MELANIE's "Angel of the Morning," and a cool psychedelic punkoid number with a faster tempo which holds the most promise ("Death Chord"). Worth a listen. (JB)
(Five--P.O. Box 7558--Pittsburgh, PA 15213)

GANG GREEN - "Sold Out" EP

If you don't like this amazing slab of vinyl, don't even pretend that you ever liked thrash punk. GANG GREEN's assault is unbelievably tight and intense, and Mr. Doherty's guitar work flails away mercilessly. "Terrorize" is particularly awesome, so nerds should steer clear. (JB)
(Taang--84 Oak St.--Weston, MA 02193)

GRAND POO-BAHS - "This is Bedrock, not L.A." cassette

The recording quality here isn't so hot--it's like "live" from the garage--so I hesitate to judge this new thrash band. They say that there's a better-quality cassette to come, though. (TY)
(M. Weisberg--6 Horizon Rd.--Ft. Lee, NJ 07024)

½ JAPANESE - "a.k.a. 1010 Watts" cassette

A live recording that mostly consists of long, extended jam-type songs. They integrate jazz and funk rhythms into a sort of cockeyed bluesy rock 'n' roll format. Although they've come a long way from their charmingly psychotic teen-torture years, I personally wish they'd go back. Then again, most of us "grow up" sometime, for better or worse. (TY)
($4 to P.O. Box 143--Westminster, MD 21157)

HONOR ROLE - "It Bled like a Stuck Pig" EP

A new thrash outfit distinguished by a clean, undistorted guitar tone, unusually youthful vocals, and some clever bridges. The overall sound is too thin to generate a spastic head-banging response, but some of the tracks have exuberant choruses (like "New Hope" and "I'm a Nerd"). Give it a listen. (JB)
(Eskimo--524 Ridgeley Lane--Richmond, VA 23229)

HÜSKER DÜ - "Eight Miles High/Masochism World"

HÜSKER DÜ's version of the BYRDS' psychedelic classic is an impassioned, screaming track which combines their live fury with a certain studio sophistication; the flip is an intense live version of "Masochism World" which loses a bit of its spunk due to rather bootleggy production values. Yet another iconoclastic release from the HÜSKERS. (SS)
(SST--P.O. Box 1--Lawndale, CA 90260)

ILL REPUTE - "What Happens Next...." LP

Aaargh! ILL REPUTE may not extend the thematic or musical limits of modern thrash very far, but this album is so fucking ferocious that it doesn't matter. The band wails, the guitar screams, the vocals are really snotty and impassioned, and the production has an edge that further accentuates all of these advantages. A wicked release that'll motivate you to try stage diving off of your kitchen table. (JB)
(Mystic--6277 Selma--Hollywood, CA 90028)

J.F.A. - LP

Perhaps not as consistently appealing as their debut EP and album, this new release from J.F.A. takes a few more musical chances, with tracks ranging from punk and surf to weird psychedelia. Two instrumentals ("Tentpeg" and the rollicking surf tune "Pipetruck") are the songs with the most melodic interest here, but the old J.F.A. wit resurfaces more convincingly in "I Love Broads." Although mixed in terms of quality, this LP just might be worth a gamble. (SS)
(Placebo--P.O. Box 23316--Phoenix, AZ 85063)

KILLDOZER - "Intellectuals are the Shoe-shine Boys of the Ruling Elite" 12" EP

Jazzy-metal instrumentation, extremely gruff vocals, and smart- ass lyrics are the hallmarks of this debut from KILLDOZER. A lot of weirdness seems to emanate from up Wisconsin way, and this interesting release on the TAR BABIES' label keeps with that tradition. (TY)

(Bone Air--111 N. Few St.--Madison, WI 53703)

KŌRŌ - "700 Club" EP

Skin-ripping thrash chock full of blistering spasms that detonate this Tennessee invasion in the vein of CAUSE FOR ALARM or D.R.I. KŌRŌ thrust a powerful convulsion of firing speed and rapid guitar screaming which swirls in furious catapults of overall chaos. This scorcher is hard to find. (Pus)
(D. Kennedy--706 Forest Heights Dr.--Knoxville, TN 37919)

LITTER - "Distortion" LP

This amazingly great 60's album has been reissued as a bootleg, and it's well worth seeking out. It's rare when a band does cover versions better than the originals (like the WHO's "Legal Matter," to name just one), and then manages to come up with their own teen punk classics ("Action Woman"). One of the best ever 60's punk releases. (TY)
(Warick; no address)

LIVE SKULL - "Mr. Evil" 12" EP

A loud, abrasive post-punk group with pretentious lyrics and a unique, metal-edged guitar sound similar to--but not as extreme as--that of BIG BLACK. Most of LIVE SKULL's songs are measured, droning thangs (except for the faster "Boil"), but it's the distortion and controlled feedback emanating from the two guitars that really lift them above the pack. (JB)
(Massive--231 W. 29th St., Suite 602--N.Y., NY 10001)

LOVE CIRCUS - "Showbiz" 12" EP

LOVE CIRCUS make more raw psychedelic noise on their first 12" effort, yet they generate neither notable songwriting nor a pervading sense of atmosphere. Even though "Live Forever" contains some pleasantly brooding instrumental touches, they're usually more annoying than inspiring. (SS)
(Broken--9229 Sunset Blvd., Ste. 616--Los Angeles, CA 90096)

LUMPEN PROLES - "She Wasn't Home/Positive Thinking"

An unexpectedly good 45 by an upstate New York group. "She Wasn't Home" is a tasty pop number with reasonably loud guitars and a strong 60's-style chorus; the B-side is a moody, quasi-psychedelic cut with "heavy" lyrics, maaan. I like both, but the LUMPEN PROLES certainly won't appeal to those who only like hardcore. (JB)
(No Crust--P.O. Box 7188--Albany, NY 12224)

LYRES - "On Fyre" LP

Although the superb re-recorded versions of "Don't Give it Up Now" and "Help You Ann" alone almost make this album worth buying, a series of horrible cover versions (including "I Confess" and two KINKS kompositions--"Love Me Till the Sun Shines" and "Tired of Waiting") and unispired originals conspire to undermine its overall value. Boston's LYRES are potentially a great 60's-style punk band, but except for a triad of gems ("I'm Tellin' You, Girl," "The Way I Feel About You," and "Not Like the Other One"), they don't live up to that potential here. (JB)
(Ace of Hearts--P.O. Box 579--Kenmore Stn.--Boston, MA 02215)

M.I.A. - "Murder in a Foreign Place" 12" EP

When I first heard this, I was a bit disappointed, but after only a couple more listens, those distinctive M.I.A. characteristics clearly emerged--a tight, powerful instrumental attack, hooks galore, flashes of hot guitar work (especially on "Used to Know Me"), plaintive, evocative lead singing, intelligent themes, and some haunting background vocals (in "Modern Way" and "Boredom is the Reason"). So you'd be a jerk not to go out and buy it, you know? (JB)
(Alternative Tentacles)

MAJOR CONFLICT - "Out Group" EP

A New York band that doesn't do thrash? Yes--this 3-song release features metalish punk with poppy vocals and lots of guitar work. The best track is "Out Group," which provides commentary on the local scene, and there's also a good instrumental. Give them points for trying to be different. (JB)
(Silent Scream--24-07 31st St.--Astoria, NY 11102)

MY 3 SONS - "Starving Artist/In the Beginning"

MY 3 SONS are a young experimental band from New Jersey. "Starving Artist" is a droning metallic cut à la FLIPPER, and it's quite good if you like that sort of thing; the flip is an overlong mood piece with chimes and stream-of-consciousness lyrics which I find unlistenable. Not really my cup of tea. (JB)
(Buy Our Records--P.O. Box 363--Vauxhall, NJ 07088)

NEW COLONY SIX - "Breakthrough" LP

Although they ended up being nothing more than a schmaltzy pop band, the NEW COLONY SIX started their career in the mid- 60s with this mighty, near-perfect punk album. The group had a solid rhythm section, no-frills guitar breaks, and, most importantly, a domineering organ. They were also blessed with the ability to sing in harmony, which probably contributed to their eventual downfall, but the vocals here perfectly offset their crisp garage sound. (CL)

(Eva/F.G.L.--15 Rue de l'Admiral Roussin--75015 Paris--FRANCE)

NEW MR. ORRS - "Seasons of the Mind" cassette

The NEW MR. ORRS are a bunch of weirdos! There's a lot of experimentation here, and when they do launch into "songs" per se, it reminds me of a jazzier MEAT PUPPETS. (TY)
(S. Russell--116 Frontenac Ave.--Toronto, Ontario--CANADA M5N 1Z9)

NEW REGIME - "Wake Up to Reality" cassette

A 4-song debut that exhibits a chunky thrash style. Stop/go parts, semi-jazzy drumming, and vocal harmonies are all prevalent, and it might come out on vinyl later. (TY)
(4258 Beeman Ave.--Studio City, CA 91604)

OUT OF ORDER - "Concerned" cassette

A 5-song demo of this young band's crisp thrash style. OUT OF ORDER have both D.C. inflections and L.A. influences, and they play well, but without any special enthusiasm or uniqueness. Still, I expect that by the time they get vinyl out, they'll have developed their particular peculiarities, so watch for them. (TY)
(c/o Last Rites--1717 Sunnyside Beach Dr.--McHenry, IL 60050)

149 DEAD MARINES - cassette

Garage band fanatics will love this. Yup, it's another trashy outfit that's emerged from the psycho ward called the Midwest. Watch for these cool cats in your town--then run! (TY)
(R. Eicher--112½ E. Washington St.--Iowa City, IA 52240)

PILGRIM STATE - "Effective Spiritual Warfare" LP

Hmmm. Early L.A.-style art damage meets jazz-pop meets Death Rock, with a dash of thrash thrown in. Happy Squid label fans will be happy, as will THROBBING GRISTLE fans. FALL fans might. I'm not too excited. (TY)
(New Underground--4301 W. 153rd St.--Lawndale, CA 90260)

PLAGUE - "Catch" LP

A great example of the true spirit of D.I.Y. punk, the likes of which haven't been heard in many a year. The music here is primitive, stripped-down punk rock à la '77-8, recorded at the singer/guitarist's house in two days with vocals sounding like they're coming out of the closet and no remixes. On the plain cover, the same fellow describes the course of his socio-political self-realization, which ultimately led to the making of "Catch," and the results are ten times more honest and relevant than 90% of the stuff produced by various modern "hardcore" cliques. "This is the Punk" says it all. (JB)
(Plague--7 Florence St.--E. Patchogue, NY 11772)

PUBLIC HUMILIATION - "1242" cassette

Some really garagy stuff can be found here, both in terms of production and style. PUBLIC HUMILIATION mainly offer punk rock with a simplistic beat, fun retardo lyrics, and an occasional freak- out (which they advertise on the lyric sheet as "wild solo"). (TY)

($1 to Goon--3523 E. Ruth Pl.--Orange, CA 92669)

RAGGED BAGS - "Despair" cassette

A very roughly made tape that makes it difficult to appreciate the music. What I can hear is a fairly musical post-punk style, or maybe even pre-punk STOOGEish-sounding rock. On the eerie side. (TY)
(Tommy Strange--4 Costley St.--Kent, OH 44240)

RANCID VAT - "Profiles in Pain" EP

Fusing punk with noise damage, this release is much more accessible than I would have predicted, based on their earlier album. It features older-style punk riffs that sound nice and out front, with really clear vocals, simple beats, and dissonance coming from somewhere. As the title might indicate, the songs focus on some of the nastier disappointments in life. (TY)
(Brilliancy Paize--P.O. Box 40832--Portland, OR 97240)

RED BERET - "First Impression" LP

The energy and hard guitar sound here approximate the spirit of mid- to fast-tempo punk quite admirably, but there's very little memorable material on this varied release. Despite the frenzy of "No Time for Losers" and a very solid rendition of the MONKEES' "I'm a Believer," I remain unimpressed. (SS)
(Bemisbrain)

SACRED ORDER - "Saturation Bombing" cassette

Despite the controversey over SACRED ORDER's supposed homophobic, sexist attitudes, the music on their new demo tape is an envigorating mixture of garage raunch, brain-damaged metal guitar parts, psychotic vocals, and funnypunk themes (as exhibited in songs like "Funky Mr. Penis" and "3 Testes"). I think S.O. sound like a gas, and it's hard to imagine how anyone could take them too seriously. (JB)

(S. Baron--810 E. Meinecke--Milwaukee, WI 53213)

SIEGE - "Drop Dead" cassette

The best thing I've heard in a while! This tape has tremendous ferocity and boundless energy, delivered in an almost psychotic and wreckless manner, but without any loss of tightness. SIEGE have a nasty thrash attack with insane vocals and intelligent lyrics, captured perfectly by Radiobeat's Lou Giordano. Get it--it's great! (TY)
(K. Habelt--30 Stoney Brook Ln.--Weymouth, MA 02188)

SUN CITY GIRLS - LP

Live, they come out dressed in Indian madras bedspreads and masked faces like fundamentalist Islamic women, and launch into what sounds like the DOORS meeting SYD BARRETT. Unfortunately, this album lacks the charm of their visual presentation, and the "songs" are largely unstructured, like jazz or avant-garde stuff. For the way-out only. (TY)
(Placebo)

TEX & THE HORSEHEADS - LP

Yet another example of one of this year's new trends--cowpunk. In the tradition of GUN CLUB, BLOOD ON THE SADDLE, and the new MEAT PUPPETS, TEX & THE HORSEHEADS are taking countrified structures and attempting to infuse them with punk energy, and again the results are mixed. Songs like "Oh Mother" and "Short Train" are engaging amalgams with a driving beat, a bittersweet mood, loud but tasty folk guitars, and Texacala's husky vocals, but their attempts at more traditional blues (JIMMY REED's "Big Boss Man") and country ("Guitar Obsession") fall flat. (JB)
(Bemisbrain--P.O. Box 90901--Long Beach, CA 90809)

U-MEN - "Blight" 12" EP

Abrasive yet rhythmic post-punk with herky-jerky structures that are somewhat funky. Snarling vocals are the U-MEN's most interesting facet from my perspective. For BIRTHDAY PARTY fans. (TY)
(Bomb Shelter--112 Broadway E.--Seattle, WA 98102)

U.S. CHAOS - "We've Got the Weapons" 12" EP

Musically, this debut is prime-sounding '77 punk, well-played and well-produced. Lyrically, it would make Reagan blush with pride about the great job he's done brainwashing today's youth. They've got jingoistic lines like "I'm an American--I stand tall and I'm proud/I'm an American--and I'll shout it out loud," and unfortunately they're not kidding. Duh! Maybe they'll do everyone a favor and join the Marines. (TY)
(7 Church St.--Bloomfield, NJ 07003)

UNEXPECTED - "Big Fat Ugly Bitch" EP

Amateurish thrash and punk straight from a garage somewhere in the the "garden" state. These teens have spunk and a good, albeit dumb, sense of humor, but don't expect any musical miracles. "Hay Ho Ha" is the most intense cut; "Disgusting" is the most ludicrous. (JB)
(Unexpected--P.O. Box 1836--Toms River, NJ 08754)

VARIOUS ARTISTS - "Bands that Could be God" LP

Paradoxically, most alternative compilations are either too monodimensional or too multidimensional to hold the listener's interest, but this Massachusetts collection put out by Conflict fanzine's Gerard Cosloy avoids that common pitfall by presenting diverse yet forceful bands. What we have here is basically an engaging mixture of thrash bands with special intensity and/or quirkiness (MOVING TARGETS, the OUTPATIENTS, DEEP WOUND, SORRY) and highly-structured neo-psych groups (BUSTED STATUES, the FLIES, SALEM 66, BEANBAG), although they really shouldn't be classified rigidly. CHRISTMAS are too weird for me, but some of these bands are indeed God-like. A worthwhile investment. (JB)
(Conflict--9 Jeffrey Rd.--Wayland, MA 01778)

VARIOUS ARTISTS - "Battle of the Garages 2" LP

The latest collection of neo-60's bands to hit the record stores in recent months, and the second in a series. It's about 50% lighter psychedelia and 50% punkoid stuff, with the gnarliest material emanating from the MIRACLE WORKERS, MYSTIC EYES, the ODDS, OUTNUMBERED, the FEZMEN, and the SHARP TURNS. (TY)
(Voxx--P.O. Box 7112--Burbank, CA 91510)

VARIOUS ARTISTS - "The Chosen Few, vol. 2" LP

Here's a strong follow-up to the excellent garage punk compilation, "The Chosen Few." Again, we're given some of the most primitive, demented, fuzz-drenched 60's punk ever unleashed on vinyl. Like volume 1, this is extremely consistent, and it should hold some surprises for even the most knowledgeable collector. Some of the groups include the SYNDICATE, the PRIMATES, TERRY KNIGHT, the LEGENDS, the PLAGUE, etc. (CL)
(A-Go-Go; no address)

VARIOUS ARTISTS - "Code Blue" cassette

A compilation put out by Last Rites fanzine that includes several Chicago-area bands (the NADSAT REBELS, R.O.T.A., A.O.F., OUT OF ORDER, NAKED RAYGUN, BIG BLACK), other Midwest acts (NO RESPONSE, S.U.M., DIE KREUZEN, SACRED ORDER, the FLESH COLUMNS, HÜSKER DÜ), and a couple of extraneous coastal bands. The NADSAT REBELS turn out some excellent songs, and are a new group to watch. About half of the tracks on this tape are live, so the sound quality varies accordingly. (TY)
(Last Rites--1717 Sunnyside Beach Dr.--McHenry, IL 60050)

VARIOUS ARTISTS - "Copulation" LP

A tremendous compilation of songs about the police, mainly consisting of Southern California bands, who ought to know (except for the ostriches in WHITE FLAG). There are tracks from lesser-recorded groups like DR. KNOW, S.V.D.B., AMERICA'S HARDCORE, the GRIM, and NEW REGIME, as well as veterans like BLACK FLAG, G.I., and SADO-NATION. (JB & TY)
(Mystic--6277 Selma--Hollywood, CA 90028)

VARIOUS ARTISTS - "Fresno Compilation: H.C. '84" cassette

From that blast furnace they call the "Central Valley" comes this collection of bands on CAPITOL PUNISHMENT's label. Besides them, the bands that appear here are THINK TANK, the PROBLEM FISH, PRIMER GREY, the P.T.L. CLUB, HARSH REALITY, the SUBTRACTIONS, BURNIN' BOB, DEATH CAMP, the MERE MORTALS, ASSAULT, KAOS, NO LABEL, the DIRT HEADS, and the WAWONA BOYS CHOIR. It mainly features modern hardcore sounds, but also includes some unusual stuff. (TY)
(Stage Dive--400 W. Gettysburg #236A--Clovis, CA 93612)

VARIOUS ARTISTS - "I'd Rather Be in Philadelphia" LP

The non-hardcore equivalent of "Get Off My Back." Not surprisingly, it ranges from the excellent (MOTHER MAY I's moody psychedelic pop, PRETTY POISON's haunting dance-oriented pop) to the decent (light 60's-style pop by the IMPOSSIBLE YEARS, BOOK OF LOVE, and the RED BUCKETS, as well as BUNNYDRUM's eerie post-punk) to the awful (SENSORY FIX's annoying meanderings and the STICKMEN's jazz-damage). The mixing and editing is courtesy of former LOS MICROWAVE David Javelosa. (JB)
(Burn Potential--P.O. Box 756--Cooper Stn.--N.Y., NY 10276)

VARIOUS ARTISTS - "Mystic Sampler #1" LP

A highly-varied selection of tunes, all from records already or soon-to-be released. Ultra-demented tracks by the likes of VOX POP and the MENTORS may not appeal to everyone's tastes, but I was delighted by the compositions from the MINUTEMEN, SIN 34, and the hysterical reworking of "I Am Woman" by ACIDHEAD. Enjoyable, by and large. (SS)
(Mystic)

VARIOUS ARTISTS - "99th Floor" flexi EP

Three bands appear on this flexi accompanying a recent issue of the 60's-oriented 99th Floor fanzine. PLASTICLAND produce their delightful psychedelic pop, and the FUZZTONES do a more-than- adequate cover of the MOVING SIDEWALKS' song "99th Floor," but it's the VIPERS that deliver the coup de grace with a wonderfully fuzzed-out 60's punk rave-up. (TY)
(99th Floor; no address)

VIOLENT APATHY - "Here Today...." EP

The debut EP from Kalamazoo's VIOLENT APATHY is much slower and more Metal-influenced than their cut on the "Process of Elimination" EP, but it has the same piercing guitar sound. Several of the songs here are too close to HM for my taste, but "Bought and Sold" and "Scathed" have more screechy punk appeal. For BLACK FLAG rather than MINOR THREAT devotees. (JB)
(Gravelvoice--P.O. Box 2271--Bloomington, IN 47402)

WARDS - "....Pershing II" EP

The WARDS maintain their politically-oriented garage approach on their second EP. Musically, it's more punky than thrashy, with a dash of art damage thrown in. Well worth it. (TY)
(Medical--P.O. Box 3408--Burlington, VT 05402)

WHITE PIGS - "Victims" EP

The WHITE PIGS are a young Connecticut band. Although their themes are somewhat predictable and their music is in the straightahead thrash category, the production on this EP is appealingly rough and many of the songs have both highly memorable vocal parts and WHITE CROSS-like intensity (especially "Dropout," "Screamer," "Early Grave," and "Kill Kop"). That's a recommendation. (JB)
(White Pigs--P.O. Box 18333--East Hartford, CT 06118)

ANIMAL FARM - "Model Soldier/John Julie"

For some reason, ANIMAL FARM sound like a punkish band from the '79 era (e.g., the SHAPES). They have a certain quirky melodic quality, a clever wit, and a cleaner guitar sound than one normally finds today. "Model Soldier" is a sarcastic look at enlistees; the flip seems to be a continuation of the Jilted John/Julie story. Neat-O. (JB)
(Rot--39 Bolsover St.--Mansfield--Notts NG 18 2PS--ENGLAND)

BARRACUDAS - "Endeavor to Perservere" LP

If you're familiar with the FLAMIN' GROOVIES "Shake Some Action" album, you'll have a general idea what this third BARRACUDAS long- player sounds like. They even look like the GROOVIES! Personally, I think a lot of the material here is pedestrian--it certainly doesn't even begin to approach their best--but if you like that melodic, jangly- guitar folk-rockish genre, some of it might click. (JB)
(Closer--70 Rue MI-Galliéni--76600 Le Havre--FRANCE)

BROKEN BONES - "Crucifix" EP

Every song on BROKEN BONES' second 7" is a piledriving metallic thrash cut with good vocal and instrumental hooks. In retrospect, it's clear that Bones played a major role in DISCHARGE's early greatness, and if he can control his tendency to do too much guitar wanking, his new band should overwhelm the current incarnation of DISCHARGE. (JB)
(Fall--c/o The Meat Man--63 Thorndyke St.--Shelton--Stoke-on-Trent--ENGLAND)

CLOCKWORK SOLDIERS - "Wet Dreams" EP

The title song is an hilarious trashing of the EVERLY BROTHERS' classic "All I Have to Do is Dream," with altered X-rated lyrics. The flip contains one slow, tuneless Oi cut ("In the Name of Science") and a much better speedier number ("Suicide"). The production is absurdly muddy, and the B-side label has the wrong song order. (JB)
(Rot)

COLD DANCE - "No Glamour in Industry" EP

Compelling female vocals of haunting persuasion highlight this melodic outfit called COLD DANCE, whose sound touches base with a SIOUXIE & THE BANSHEES flavor. Gloomy but brave, with a persistence of moody guitar noises that beat with booming frequency. Interesting and effective. (Pus)
(X-Centric Noise--17 West End Rd.--Cottingham--North Humberside--ENGLAND)

ERAZERHEAD - "Summertime Now/Tonight"

More RAMONESey punk-pop from ERAZERHEAD. "Summertime Now" is a fast, danceable paean to summer with tasty guitar backing; the flip is a much weaker pop ballad with a dull sax. A 50/50 proposition. (JB)
(Flicknife)

GUANA BATZ - "The Cave/Werewolf Blues"

This 45 is a vast improvement over their rather lame debut. The main difference is that there's much more musical muscle behind their psychobilly this time around. "The Cave" is a hot guitar-picking number with screams; the other is a more traditional, less interesting track. (JB)
(Big Beat)

INSTANT AGONY - "Nicely Does It/We Don't Need You"

A good new 45 from INSTANT AGONY. "Nicely..." has a bouncy medium-paced beat, a boss guitar riff, and ironic lyrics; the flip lacks the latter, but adds a better chorus. Both cuts definitely grow on you. (JB)
(Flicknife)

INSTIGATORS - "The Blood is on Your Hands" EP

A strong Britpunk release. Most of the songs are in the standard fast- to medium-tempo range, the lyrics are good, and the vocals are rather high-pitched, but it's the quality guitar arrangements, some well-placed sound effects, and a clever bridge or two that make this EP stand out from the pack. "All Creatures..." is an exceptional song. (JB)
(Bluurg--2 Victoria Terrace--Melksham, Wilts--ENGLAND)

LEITMOTIV - "Tin/Silent Run"

LEITMOTIV seem more influenced by contemporary British pop than punk, but they're excellent at what they do. "(Living in a) Tin" utilizes an intense drumming attack with a tasteful, spare use of guitar and synthesizer, while the B-side offers less kinetic energy. Infinitely better than the work of most of their peers. (SS)
(Pax--P.O. Box 3--Sheffield--ENGLAND)

LURKERS - "The Final Vinyl" 12" EP

As a long-standing LURKERS fan, I can only wonder why Clay decided to release mediocre material which only serves to tarnish the memory of a once-great '77 punk band. Side 1 contains two unexciting post-punkish numbers (one being a lame cover of WILSON PICKETT's "Midnight Hour"); side 2 features a commercial synth-pop thang ("By the Heart"), a hot already-released punky blast ("Frankenstein Again"), and a decent slower punk-pop cut. Sad. (JB)
(Clay)

MILKSHAKES - "Showcase" LP

Almost every time I go into a record store, they've got a new MILKSHAKES record in stock. Amazing! This, their first American release, has tracks from several of their earlier U.K. platters, and "showcases" their early 60's R 'n' B/instrumental/KINKS/Merseybeat sound at its best. Despite their self-imposed limitations, these ex- POP RIVVITS are undeniably fun. (TY)
(Braineater--Box J--Island Park, NY 11558)

OPPRESSED - "Oi Oi Music!" LP

The slow- to medium-speed Oi anthems on the OPPRESSED's debut album lack any sort of lyric originality, but stand-out tracks like "Gun-Law," "Don't Look Back," and the hilarious "Skinhead Girl" add a certain dimension of personality to this release. Nonetheless, it could use a dose of energy and inspiration. (JB)
(Oppressed--357 Newport Rd.--Roath, Cardiff--S. WALES)

RESISTANCE 77 - "Vive Le Resistance" EP

As their name suggests, RESISTANCE 77 utilize a "classic" punk approach, one that's rich with strong melodies, irresistable background choruses, and an aggressive guitar sound. "Will They Survive?" and "Advance Factory Units" are the most intriguing of the four tracks here and, although the lyrics aren't as inspired as one might hope, aficionados of good '77 punk will find something to their liking. Very fine. (SS)
(Rot)

SELF ABUSE - "(I Didn't Want to be a) Soldier" EP

Despite SELF ABUSE's good intentions, this a boring example of current Britpunk. The songs have an awkward feel, the laid- back production disguises the existence of two guitars, and the overall effect is not very exciting. Maybe next time. (JB)
(Radical Change--St. Mary's Works--St. Mary's Plain--Norwich--ENGLAND)

SERIOUS DRINKING - "Country Girl.../Go for the Burn"

Although quite poppish, SERIOUS DRINKING may have their finest moment on vinyl with "Country Girl...," an hilarious novelty track with humorous lyrics and pre-eminently catchy instrumentals to boot. The B-side recalls S.DRINKING in their more rowdy, inebriated state, although the song isn't as memorable. An enjoyable, upbeat record. (SS)
(Upright)

SKEPTIX - "Return to Hell" EP

Another well-recorded SKEPTIX release. They've contributed two more killer thrash numbers, one with some interesting drum parts ("War Drum"), the other with a Metallic guitar solo (the title track). The EP is rounded out by a slower cut called "Another Day." (JB & TY)
(Zenon--P.O. Box 459--Lawton Rd.--Kidsgrove--S-O-T--ENGLAND)

UNDEAD - "The Killing of Reality" LP

Medium-speed Britpunk is not my favorite musical subgenre, but this particular album really hits a responsive chord. The UNDEAD manage to hynotize and enchant here with measured drum-heavy build-ups, double guitar power, and superior songwriting. Although almost all of these songs have a similar tempo, certain compositions (like the haunting "Listen to the Wallbeat" and the energized "Terrorist T.V.") stand out as mini-masterpieces. Unexpectedly good. (JB)

(Riot City)

VARIOUS ARTISTS - "Potential Migraine" cassette

The recording quality here is pretty poor, so the potential of bands like CHUMBA WAMBA, the PASSION KILLERS, KULTURKAMPF, the CHOIRBOYS, etc., is barely discernable. I know that a lot of the punks who put out such tapes are skint, but is it really worth the effort for anyone but fanatical fans? Maybe. I did like what I could hear of the INSTIGATORS, though. (TY)
(Raising Hell--6 Welburn Ave.--Leeds--W. Yorkshire--ENGLAND LS16 5HJ)

VERTICAL HOLD - "Angel Dust" EP

VERTICAL HOLD are essentially a moody post-punk band with undistorted guitars, as the two songs on this EP's B-side demonstrate. But "Angel Dust" is the really worthwhile cut here, with its loping tempo, punkier structure, boss background vocals, and clever bass/drum oriented bridge. (JB)
(Vertical Hold)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

ANARCHY - "Deracines" LP

These guys started out doing bad covers of good English '77 punk songs, but now they're doing bad covers of bad songs, including their own. Here, they mix older-style punk material with awful rock compositions, and the gutlessly-produced results are boring as hell. Please don't judge Japanese punk on the basis of ANARCHY's releases. (TY)
(Invitation; no address legible)

BLUT & EISEN - "Fleischt Rollt/W.S.W.U.F."

This vinyl offering from a newer German band contains one fast punk song with a nervous, screechy guitar ending ("Fleisch Rollt"), and one hot little thrasher with a sudden chorus and more sharp guitar parts. Good. (JB)
(Weird System--Lange Reihe 101--2000 HH 1--W. GERMANY)

BLUT & EISEN - "Schrei Doch!" LP

This powerful album features an energetic, thrashy sound aided by killer production and some truly inventive compositions. Songs like "Lange Gesichter" and the superbly-arranged "Dein Leben" add variety to a solid collection of tracks which contain some excellent guitar work. A consistent, strongly recommended record. (SS)
(Weird System--Lange Reihe 101--2000 Hamburg 1--W. GERMANY)

BOIKOTTZ - "Punk wird Leben" EP

A not-too-exciting German EP in the mid-tempo punk tradition. The title song is boisterous and catchy, despite its well-worn sentiments, but the two cuts on the B-side lack distinguishing thematic or musical features (except for the cool bridges in "No Rights"). O.K. (JB)

(A.R.P.; contact F. Kühl--Mariusweg 8--2000 Hamburg 70--W. GERMANY)

CODIGO NEUROTICO - "Totus Tous" EP

A pleasant mixture of fast- to medium-speed punk and one thrasher ("Pega a tu Mama") can be found on C. NEUROTICO's first release. Nothing here is mind-blowing, but some songs have catchy choruses (like the title cut and "Quema Tanques") and the guitars really growl at loud volume. (JB)
(d domestic; dist. by Penetracion--Apartado 17.140--Madrid--SPAIN)

COMES - "No Side" LP

Totally intense! This band hits hard with a modern thrash style not unlike that of certain D.C. bands, in the sense that they are very tight and write songs with good hooks. (Jeff thinks they sound more like Holland's AGENT ORANGE). Their powerful music is capped by great guitar work and the most aggressive, psychotic, ragged female screamer yet to appear on a punk record. Phew! (TY)

(City Rocker; dist. by Dutch East)

CRASH COURSE - "Wanna Be Like You" EP

The finest example of late 70's-style punk rock I've heard since las VULPESS' 45. All of the songs here are unusually fast and rousing (except the slower fist-shaker, "Break Down the Walls"), with anthemic choruses and some shredding guitar leads. An epic Swiss EP. (JB)

(Gugi Trefzer--Büttenbergstrasse 63--2504 Biel--SWITZERLAND)

DEAD NITTEL'S - "Anti New Wave Liga" EP

Boisterous, growling hardcore from Austria. Named after a politician shot in office--sound familiar?--the DEAD NITTEL'S thrust forth a bombardment of rough-arsed exertion with raunchy vocals and intense punches of rapid momentum. This barking assault really shows some strenuous roars at establishing Austrian punk in a torpedoing exhibit of alert disorder and exhilarating rhythms. Exciting and young! (Pus)
(Dead Nittel's; no address)

DEJA VOODOO - "Cemetary" LP

Very minimalist rockabilly/R'n'B with just drums, guitar, and voice. It never gets crazy like, say, SUICIDE, and with a derivative genre like this, that's a real necessity. Still, it's fun. (TY)
(O.G. Music--P.O. Box 182--Stn. F--Montreal, Quebec--CANADA H3J 2L1)

DURSTIGE MANN - "Saufen Ohne Ende" 12" EP

Excuse my German, but the six ditties on this release sound like light-hearted, goofy funnypunk in the best tradition of Eric Hysteric and friends. While an inability to understand the lyrics hurts one's capacity to enjoy this record fully, der DURSTIGE MANN still manage to produce some fairly catchy mid-tempo punk--especially "Kronprinz Rudolfs letzte Liebe" and the title cut--with somewhat overloud vocals. Pleasant enough. (SS)
(Wasted Vinyl--D-6293 Löhnberg--Obertorstrasse 6--W. GERMANY)

EXPLODED - "Painetta Pallossa" cassette

A defunct band from the small town of Korpilahti in central Finland. The EXPLODED have a raunchy mid-tempo instrumental attack and gravelly Oi-style vocals (like those of MAHO NEITSYT). This primitive but unremarkable tape is already sold out. (JB)
(ULO/Pekka Suomäki--Kotamäki--41800 Korpilahti--FINLAND)

EXTREM/MICKEYMAN - "Punk Meets Reggae" split LP

The EXTREM side is extreme! Raucous cycloning mayhem from Austria, enough driving power and insistent quickness to hurl you into a venture of mega-speed craziness. Savage guitar grinds charge out a brutal slaughter of aggression and combustion, crammed into a wild seizure of raw energy. EXTREM escalate with each zooming slice. MICKEYMAN is Austrian reggae done well, and their punk song is basic and humorous. Don't miss this album--the EXTREM stuff is drastic plastic. (Pus)
(Rebel; no address)

FUNERAL ORATION - cassette

Tremendous explosions of maniac proportions that blisters as it smiles in triumph. Titanic nitro charges of frizzling speed and determined spunk packed by well-written lyrics snorted out in a raging fury. This entire effort reminds me of the NEOS. It is irresistable and crude, as it devastates with hammering force. A band that should not go unnoticed by compilers around the globe. (Pus)
(P. Zirschky--Burg Poellstrasse 203--1064 BL Amsterdam--NETHERLANDS)

HOVA LETT - "Nagyfero Bikini" LP

Unbelievable. How often have you heard shades of CRASS, D.R.I., RITCHIE BLACKMORE, traditional Chinese music, Hungarian folk dancing, violin solos, and abrasive electronic noises all on one record, let alone one song? A challenging breath of fresh air. I wonder what else is going on in Hungary? Is a new cult brewing? (JB)
(Start; no address)

INDIREKT - "Nieuws voor Doven...." EP

A newer Dutch hardcore band. Their thrashers are distinguished by strong instrumentals, hook-filled choruses with alternating female/male vocals, gutsy female lead singing (like Julie from SIN 34), and progressive political themes; they also do slower punkers ("Hart..." and "Candlelight"), of which only the former has teeth. Though not as frenetic as I expected after Tim's remarks about the INDIREKT material on the "Bijna 2000.." compilation (in MRR #12), this EP has a couple of mini-classics (like "Shell Helpt"). (JB)
($2.85 to Indirekt--c/o R. Sweering--Rotiusstraat 111--1624 GA Hoorn NH--NETHERLANDS)

INTERTERROR - "Adios Lili Marlene/Felices Dias en Auschwitz"

I was under the impression that INTERTERROR were a thrash band, but their well-recorded vinyl debut features two chunky classical punk cuts. "Lili Marlene" is a bouncy, sarcastic punked-out version of the old song sung by homesick German soldiers; the flip is a faster, more driving number with bitter anti-repression lyrics and a terrific join-in chorus. Highly enjoyable music with serious themes. (JB)

(R.S. Editora; dist. by Penetracion)

KAPELLE - "Nulpunkt" EP

Solid Danish post-punk. Good bass and drum interaction and quality guitar work are in full display on die KAPELLE's debut EP, and the songs are also pretty good (especially "The Kingdom of Despair"). MARCH VIOLETS fans should appreciate this, but punks might be put off by the overlong tracks and underemphasized guitar sound. (JB)
(Triangle; dist. by No Aarhus--Postbox 3--8381 Mundelstrup--DENMARK)

KLIMAX - "Suvivirsi" cassette

A pretty rip-roaring demo, mixing thrash with a few slow, powerful songs. Not much is new, but for some reason KLIMAX sound more like an English thrash outfit than a Finnish band. (TY)
(Kari Narhi--Savontie 73-75, B-19--76150 PMK 15--FINLAND)

MACHIRO ENDOH - "Vietnam Legend" cassette

The lead singer of Japan's THE STALIN has put out a very well- produced 9-song tape which comes with a high-quality book that includes multi-colored photos. He does many 60's songs here (like "Born to be Wild," "I Wanna Be Your Dog," etc.), along with original compositions in styles ranging from intense thrash to straight Metal to almost BEATLEsque material, and the band (who sound like THE STALIN) really crank it out. Excellent. (TY)
(Stalin Office B.Q.--2-2-20-704 Kabuki-cho--Shinjuku-ku--Tokyo--JAPAN)

N.R.G. - "Kulturel Forwaltning/Sort"

N.R.G. are an immensely powerful mid-tempo punk band from Denmark. "Kulturel Forwaltning" is a chunky blast with an ultra- dense sound and memorable vocal parts which I love; the flip is slower but equally bass-heavy, and it has some nifty melodic guitar breaks scattered here and there. Terrific. (JB)
(Hub; dist. by No Aarhus)

NEUROSE - "Hard Core" EP

This French record has exceptionally echoey, growling vocals and choruses, very engaging guitar work, and a crisp sound. Jeff thinks these guys are inept and annoying, but I particularly appreciate the strange song structures and the drumming, which seems totally out of it. Thrash that's a bit "off." (TY) [Ed.--I'd say way off]

(77 Caca; $4 to Bunker--1 Rue Lakanal--38000 Grenoble--FRANCE)

POIKKEUSTILA - cassette

For such a young thrash band, POIKKEUSTILA are pretty good. The guitar work is hot, as is the singing--those Finns have some of the most ragged voices--but the drumming lags behind a bit. If they get that hurdle cleared, they'll be excellent. (TY)
(E. Piekainen--Opiskelijankatu 36A 18--33720 Tampere 72--FINLAND)

RATOS DE PORÃO - "Crucificados pelo Sistema" LP

An intense album chock full of Brazilian hardcore. Most of RATOS DE PORÃO's songs are adrenalin thrashers in the Finnish style, though some are ultra-fast (like "Caos" and "Que Vergonha"), some have blistering leads (like "Sistema de Protesto" and the title cut), and others are slower ditties with more melodies or singalong qualities (like "Não me Importo" and "Asas da Vingansa"). The bass-heavy production tends to muffle the piercing guitar tone, but raging blitzes like "Poluicão Atômica" and "Periferia" will shake your cranium. (JB)

(Punk Rock Discos--Caixa Postale 20014--CEP:02798--Sao Paulo--BRAZIL)

STAZIONE SUICIDA - "Sangue nel Muro" cassette

The poor quality recording here unfortunately obscures some decent '79-style punk. It's a bit passe, but the speeded-up tempo compensates for that. (TY)
(dist. by Poison --c/o S. Roberto--Via S. Ippolito 8--59951 Castelfiorentino--Firenze--ITALY)

SCIENTISTS - "We Had Love/Clear Spot"

This 45 from Australia's SCIENTISTS is a fine new example of their distinctive fusion of influences from the 60s, 70s, and 80s. "We Had Love" is a mini-classic with sneering CRAMPSish vocals, a pulsating rhythm, and a wall of feedbacking guitars in the true 60's tradition; the less-impressive B-side has a garagy post-punk structure and some nifty slide guitar. (JB)
(Au-Go-Go--G.P.O. 542D--Melbourne, Victoria 3001--AUSTRALIA)

SEKAANNUS/MASSACRE - split EP

Vigorous Finnish thrash strikes again! SEKAANNUS storm out with a firing presto-paced assailment of tumultuous melodies, as the vocalist snarls out crys and wails in the tradition of TERVEET KÄDET's Läjä. Brisk activity with plucking bass clamor provide this onslaught with a sound influenced by a combination of T.K. and RATTUS. MASSACRE's compelling momentum blares out some potent dashes of powerful force, a harder approach with swift twists. (Pus)
(Sekaannus--Virtaintie 17--34800 Virrat--FINLAND)

SOME WEIRD SIN - "Sky's the Limit" 12" EP

Here's one for diehard fans of the SAINTS and RADIO BIRDMAN. This new Canadian group has the same heavy yet tasty double-guitar sound, half-sneering/half-sung 60's punk vocals, and high-quality songwriting as their Australian mentors. Aside from a couple of slow numbers ("Walls are Falling In" and "Action"), these gutsy blasts are pretty damn irresistable. (JB)
(Headbutt--P.O. Box 131, Stn. L--Wpg., Manitoba--CANADA)

TARGETS - "Schneller, Lauter, Härter" EP

An exceptionally fine example of contemporary German hardcore, combining full-tilt thrash power with TOTENHOSEN-size vocal hooks, catchy instrumental arrangements, and some "on target" political themes (especially in "Geld regiert die Welt"). "Massenhysterie" is a choice cut that'll have you singing along and waving your arms all over the place. The TARGETS contain former members of SLIME. (JB)
(A.R.P.; contact S. Larsson--Palmerstrasse 37--2000 Hamburg 26--W. GERMANY)

TOTENHOSEN - "Schöne Bescherung" EP

A remarkably enjoyable X-mas 7" from die TOTENHOSEN. The title cut has a silly spoken intro before breaking into their well- known brand of melodic funnypunk; "Willi's Weisse Weihnacht" is slower and not particularly impressive. But "Knecht Rubrecht's Fahrt" is the really outstanding track here, with its clean, heavy instrumentation, indefatigable singalong choruses, and hilarious theme. (JB)
(Totenkopf; dist. by Vinyl Boogie)

UNTER DEN LINDEN - "Utom Våra Liv" LP

Huh? Anyone expecting an album's full of incredible thrashers like "Fat Boys" and "Little Boys" will be in for a shock after hearing this. Aside from the ripping "Arabenrein," this LP reflects a synthesis of their earlier post-punk style and their recent hardcore influence, in that it weds loud, punky guitars to melodic mid-tempo post-punk compositions with sporadic and (mercifully) restrained sax accompaniment. Even so, I like it. (JB)
(Amalthea--Ystadsgatan 22A--214 24 Malmö--SWEDEN)

UPSET NOISE/N.S.P. WARFARE - "Vi Odio" split EP

Another crudely-produced Italian indie release with intelligent political themes. UPSET NOISE have a raw thrash attack that's tighter and catchier than that country's norm, and hence remind me a bit of the great INDIGESTI. N.S.P. WARFARE have a slightly slower English- influenced sound, except for one experimental number ("Anarchia I"). A good blend. (JB)
(Nuova Fahrenheit; dist. by Poison)

VARIOUS ARTISTS - "Angst" cassette

Another Boston Tea Party tape from Denmark. An excellent collection of tasty bands featuring the awesome "Havoc Zest Appeal" by WAR OF DESTRUCTION, who terrorize with their unique stylings. Also present are Denmark's RAZOR BLADES, ILLEGAL 80, and ACTINGS OF A MAD MAN, the forging thrash of BAYONET from Finland, NO LABEL and the STONED RAZENS from England, and HEMLÖSA HEMORROJDER from Sweden. A nice dose of crafty melodies. (Pus)
(B. Hansen--Banehegnet 14st TH--2620 Albertslund--DENMARK)

VARIOUS ARTISTS - "Bloody Tulip" cassette

A Dutch sampler which states "Never Mind the Quality," but when you shove in seventy tracks of pure brutal mayhem and sonic thrash appeal, the results are raw and rambunctious, as nine bands haul their way into the speed record books. The SQUITS, ZMIV, STANX, ZWEETKUTTEN, the VIKINGS, GLORIOUS DEATH, LÄRM, KNÄX, and LA RESISTANCE all break out with full-tilt raptures of intense velocity. Yes, yes, yes! (Pus)
(T.S.M.; no address)

VARIOUS ARTISTS - "Collection Privée" EP

A rewarding French sampler with eight underground bands. The styles represented here are diverse--straight punk (les ELECTRODES, DIVISION LECLERC, FUCK WAVE), 60's punk (les CORONADOS), garage punk (STAKANOV), thrash (MEMORIAL VOICE), garage thrash (les STILLERS), and abrasive synth-punk à la the great METAL URBAIN (DISKOLOKAUST). The latter is my fave. (JB)

(Poison Noir; $5 to Bunker)

VARIOUS ARTISTS - "Fornekad Existens" cassette

Outside of HUVUDTVÄTT, the BRISTLES, ZYNTH-SLAKT, and E.A.T.E.R., all of the other bands featured on this collection (SNUE- SLAPP HJÄRNA, SVEA-SKANDAL, FAXE, PÖBEL-MÖBEL, S.S. PLEKTRUM, and ANTI-HUND-MINA) are new to us. Most of these younger bands do standard punk (though some do thrash), but none seem that memorable, especially considering the high standards set by the likes of E.A.T.E.R. (TY)
(Boztik Magazine--c/o T. Ericson--Torgg 11--841 00 Ange--SWEDEN)

VARIOUS ARTISTS - "Great Punk Hits: Rebel Steet II" LP

On side 1 of this compilation, GISM lash out with their metallic thrash attack--with the accent on Metal--and nasty vocals, EXECUTE do ripping thrash, and ABURADAKO cross thrash with the POISON GIRLS' quirkiness. On the flipside, LAUGHIN' NOSE have one Britskunk song and one that sounds Finnish, while the CLAY adapt the early DISCHARGE style, and G-ZET close out with a slightly more melodic and metallic U.K. assault. All in all, this album has excellent sound quality and some songs that'll knock you out. (TY)
(Japan Rock; dist. by Dutch East)

VARIOUS ARTISTS - "Lärmattacke" cassette

A nifty international compilation put out by Germany's Anti-System fanzine. The sound quality is uneven, but it contains forty songs by twenty punk bands from all over the world, including Germany (CERESIT '81, M.A.F., the SCAPEGOATS, ZÜNDELLÄNDER, DISASTER, KOM@), Finland (FUCKING FINLAND, TAMPERE S.S., KUOLEMA), Sweden (the BRISTLES, ANTI-CIMEX), Italy (P.S.A., EU'S ARSE, the WRETCHED), Yugoslavia (U.B.R., STRES-D.A., and ODPADKI CIVILIZACIJE), South Africa (POWERAGE), Denmark (the RAZOR BLADES), and Poland (REJESTRACIJA). Anti-System's purpose is to facilitate communication, not to make profits, so send away today. (JB)
($4 to H. Prochnow--Meisenweg 4--2300 Klausdorf/Schw.--W. GERMANY)

VARIOUS ARTISTS - "Lopun Alku" cassette

A good collection of Finnish bands with an adequate sound quality. Some groups are very well known (RATTUS, the BASTARDS, and TAMPERE S.S.), others are not as familiar (MARIONETTI, H.I.C. SYSTEEMI, PROTESTI, FUCKING FINLAND), and one is completely new to us (the quasi-psychedelic KAHLITTU VAPAUS). Most produce high-powered thrash (especially the BASTARDS), but my favorites are H.I.C. SYSTEEMI, who have ultra-gruff vocals and a flair for writing join-in choruses. (JB)
($2 & IRC to Lintsu--Riihikatu 1--65250 Vaasa 25--FINLAND)

VARIOUS ARTISTS - "Outsider" LP

Eight Japanese bands, all recorded live, appear in various states of sound quality here. Side 1 consists of older-style punk and some noise damage (MASTURBATION, FULLX, ROUTE 66, MADAME EDWARDA), while side 2 blasts forth with a more modern metal/thrash approach (GISM, the COMES, LAUGHIN' NOSE, GAUZE). GISM are hot, but the COMES come off the best with their killer thrash. The cover is a CRASS-style package. (TY)
(City Rocker; dist. by Dutch East)

VARIOUS ARTISTS - "Sas Eichontai" cassette

This tape is produced by Art Nouveau, an indie label/record store that specializes in distributing international punk in Greece. Side A contains tracks by GENIA TOU CHAOUS (CHAOS GENERATION), who have more of an older punk style and really garagy guitar work; they also do a couple of cleanly-produced post-punk gems and one psychotic screamer. The B-side is by ADIEXODO, who've also adopted a late 70's punk sound, but are younger and less proficient. Write to Art Nouveau for further information. (TY)
(Art Nouveau--c/o N. Kontogouris--Iraklidon 56--Neon Iraklion--14121 Athens--GREECE)

VARIOUS ARTISTS - "Senza Tregua" cassette

A collective effort by eight bands (C.C.M., the WARDOGS, I REFUSE IT, the USELESS BOYS, STATO DI POLIZIA, JUGGERNAUT, TRAUMATIC, and PUTRID FEVER) from Tuscano, otherwise known as Gran Ducato-- ergo G.D.H.C. I'd have to say that C.C.M. sound the hottest to me, with their outrageously distinctive vocals and unusual arrangements, but there's plenty more to enjoy. (TY)
($7 to A. Cecchi--Via Veneto 5--56100 Pisa--ITALY)

VARIOUS ARTISTS - "Wir Schlagen das Imperium" cassette

Ach, mein Gott! This is a surprisingly good-sounding collection of forty-seven [!] German punk bands, compiled by Flocky from Sputnick fanzine. His purpose is both to provide a more thorough picture of the punk underground in the BRD and to undermine the credibility and commercial success of larger labels like Rock-O-Rama and A.R.P. I'm not sure if he can manage the latter, since this is a limited distribution tape sold at cost, but efforts to put pressure on the more established indies from below are surely worthwhile. Plus, you get to hear some great, little-known groups here. Go for it. (JB)
($5 to Martin Florian Schück--Raindorfer Weg 8--D-8500 Nürnberg 60--W. GERMANY)

VORKRIEGSJUGEND - "Vaukajott on 45" dbl 7" EP

Another extraordinary German hardcore band. VORKRIEGSJUGEND (who shouldn't be mistaken for noise merchants VORKRIEGSPHASE) offer a potent mixture of tight, powerful thrashers with ultra-catchy choruses (like "Ratten" and "Heute Spass, Morgen Tod") and slower, anguished singalongs ("Vaterland" and "Bombe"). If groups like this keep arising, Germany will become the new center of high-quality European punk in no time. (JB)
(Vinyl Boogie--Gleditschstrasse 45--1000 Berlin 36--W. GERMANY)

WRETCHED - "Finiri Mai?" EP

Still another thunderous, exciting EP from Italy's WRETCHED. The compositions on this record are somewhat longer than on their previous efforts, but the messy, explosive thrash sound remains highly effective, especially on steamrollers like "Mai Arrendersi" and the title track. No question about it, here's another winner. Bravo! (SS)
(Wretched; dist. by Poison)

WARRIOR KIDS - "Adolescent/Forces de l'Ordre"

In France, even the skin bands seem to have a skunk sound rather than the pure "Oi" approach, with its sandpaper vocals, and the WARRIOR KIDS are no exception. On this 45, there are two catchy mid-tempo numbers--"Adolescent" has a much better chorus, but the flip has a more innovative guitar intro that reminds me of CRISIS. (JB)
(Warrior Kids; $3 to Vinyl Boogie)

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